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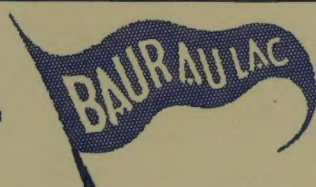
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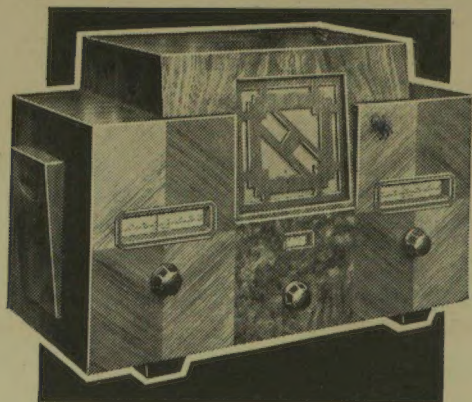
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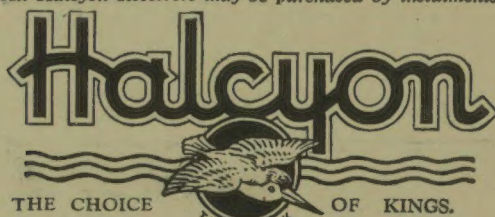
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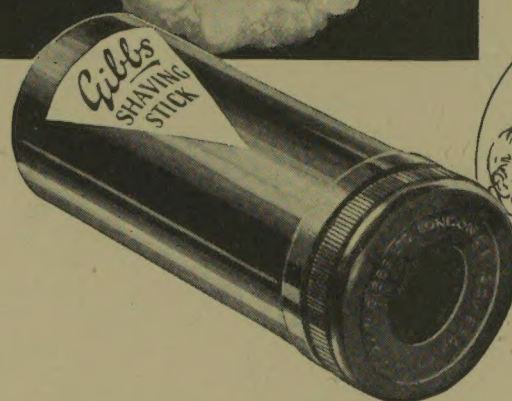


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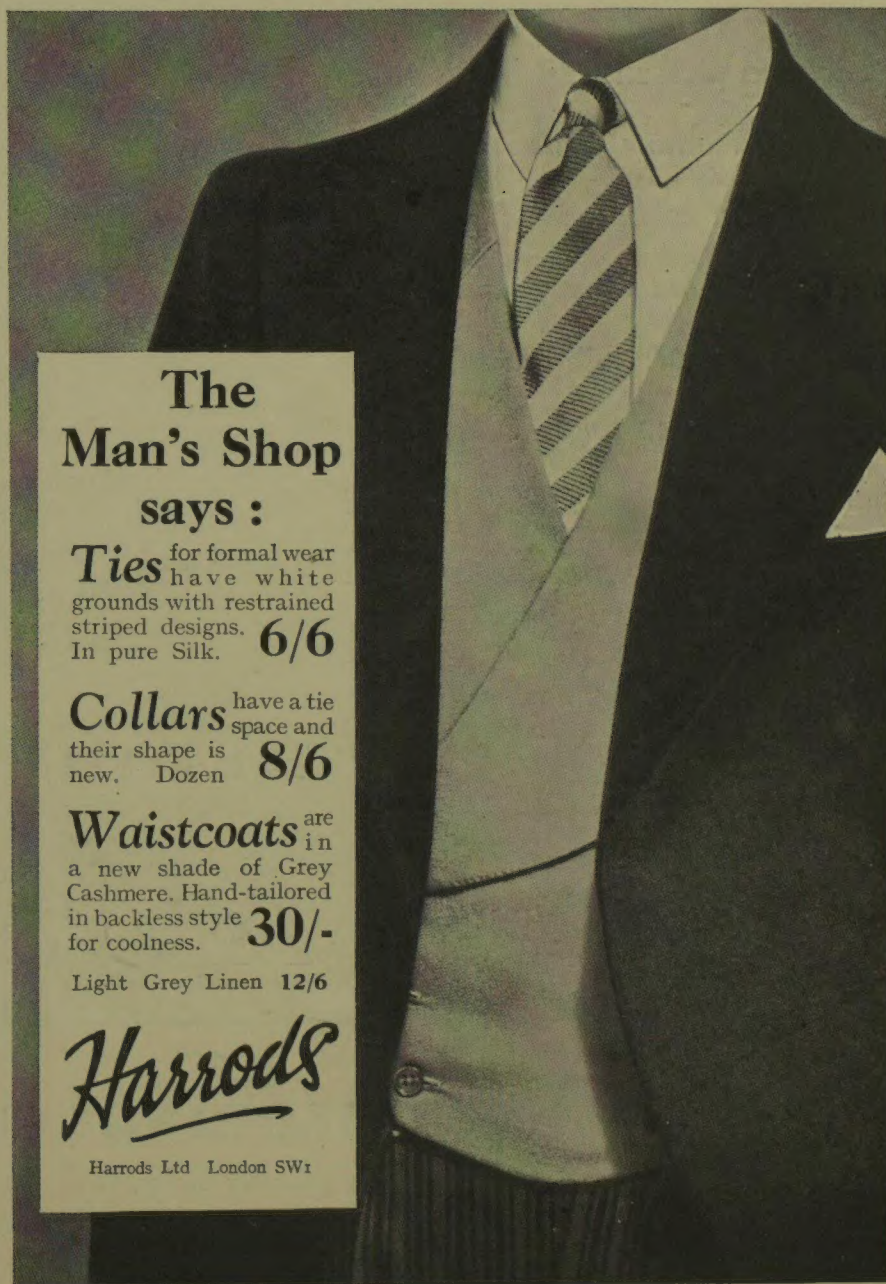
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SATURDAY, JUNE 9, 1934.



"ORDERED PANDEMONIUM LET LOOSE": A FULL BROADSIDE FROM H.M.S. "MALAYA," ONE OF THE BATTLESHIPS OF THE HOME FLEET SCHEDULED TO TAKE PART IN A MIMIC BATTLE DURING NAVAL EXERCISES.

Plans for the Home Fleet exercises off the west coast of Scotland, announced recently, provided for a mimic battle on June 4 and 5, in which a "Red" fleet, attempting to reach the Orkneys, would be intercepted and harried by a "Blue" fleet with destroyers and submarines, supported by aircraft. The "Red" force included the battle-ships "Nelson," "Rodney," "Malaya," "Barham," and "Valiant," while the "Blue" force contained H.M.S. "Hood" and the aircraft-carrier "Courageous." The action was designed to practise aircraft, submarines,

and destroyers in attacking capital ships. During the previous week gunnery practice had been carried out off Portland, and some of the battle-ships fired a full broadside of all their guns, comprising eight 15-inch, six 6-inch, and two anti-aircraft guns. One witness of such a salvo comments on "the immensity of the strictly ordered pandemonium let loose when the entire armament of these ships is in action simultaneously." British naval gunnery has shown marked improvement in recent years, and in methods of fire-control our Navy is second to none.



By G. K. CHESTERTON.

MANY modern debates are still revolving round the old question, even if it is put in new forms, which was generally expressed in the form: "Can you alter human nature?" Like many such questions, which were at least accepted as questions, whatever might be the answer, the question was wrongly asked, even if it was rightly answered. In strict logic and philosophy, if you could actually alter the nature of human beings, they would cease to be human beings. So you could not really point to them as human beings whose nature had been altered. It would be better to put the question in some such form as this: "What are the elements in humanity which are changeable; and what are the elements that are unchangeable, if any of them are unchangeable?" But the question has almost always been debated between two extreme types of humanity, neither of whom could be said to specialise in logic or philosophy.

At the one extreme there was the blustering, not to say blundering, type of Tory who answered almost any proposal for the improvement of social law and custom by shouting at the reformer: "You can't change human nature." If, for instance, a reformer proposed to resist the concentration of capital in combines and corners, the dear old gentleman would declare that nothing could stop the growth of monopolies and money-rings, because we could not alter human nature. This only serves to prove that he was himself singularly ignorant of human nature, if only because he was singularly ignorant of human history. By a queer irony, the Conservative who thought he was a traditionalist was defending the most modern of innovations against all the old traditions of mankind. And the joke of it is that in this he was himself a living proof that you can alter human nature; if you call that sort of thing altering human nature. His moral theory was entirely modern, and was in flat contradiction to the moral theory that is really ancient. Most of his ancestors regarded making a corner simply as a crime, like that of cutting a throat or picking a pocket. Foresters, as our fathers called them, were often put in a pillory, or even hanged on a gallows, to stop them from doing what he declares they cannot be stopped from doing. If he regards monopoly with patience or approval, while his fathers regarded it with fury and condemnation, that is alone sufficient evidence of a change in human nature, in the sense of human theories about human nature. In fact, that sort of man regards the peculiar vices of the new age as the permanent vices of every age; that is, when his complacency does not go further, and regard them as virtues rather than vices. If that is what is meant by change in the nature of man, it is quite certain that we could change a monopolist society into an anti-monopolist society, as we have already changed an anti-monopolist society into a monopolist society. The real answer is that this sort of thing is not really a change in the nature of man. It is simply an unchanging quality in the nature of man that he is fickle, moody, and

one-sided; that he stresses now one point in morals and now another, neglects one virtue and then goes on in progressive triumph to neglect another; that he is overpowered by whatever is recent and generally ignorant of whatever is remote; and, above all, that he mistakes experience for existence, and supposes that what he sees is all that there is to see. There certainly is in human nature this changing quality; and it is an unchanging quality.

On the other side, and at the other extreme, is the eager evolutionist or progressive who cries aloud: "But we can alter human nature. We have altered human nature." I happened to meet a young man of this type recently, a rising and promising man of letters, who used almost exactly these words, and followed them by the (to me) still more intriguing words: "In the past, people used to burn witches, to own slaves, to persecute heretics, and all the rest. Don't you admit that human nature must have changed?" To which I answer: "No; it has not changed; it has only been changeable." That is, the young gentleman ignored exactly what the old gentleman ignored; that there is all the difference in the world between the fashions that recur and often return, and the foundations

upon which they all rest, even when they come and go and even come back.

I have not the slightest difficulty in imagining the world of the future taking a turn which would bring back the fact, if not the form, of witch-hunting and slavery and the persecution of heresies. These things might grow out of entirely modern things, without any conscious reference to the ancient things. For instance, Spiritualism is in origin a modern thing; and the desire for a certain sort of scientific system of psychical phenomena is certainly a modern thing. If Spiritualism did become a world-wide religion, it is not hard to see that divisions would begin between the more and the less scientific people. Some would denounce a medium as a fraud, while others would still cling to him as a seer.

For Spiritualism differs from most religions in this: that its scriptures are not a scroll or book recognised from the beginning; they are potentially all the scribbles of all the planchettes and spirit-pens in a thousand private houses. It is inevitable that some disputes should arise about which come from good spirits, which from evil spirits, which from evil men.

(Continued on right.)

The moment the element of evil spirits enters, you have the material for horrible panics about their power and their picked instruments. In a few centuries, a more sombre psychic sect would be quite capable of regarding others as diabolists to be cast out like devils.

Modern mystics have said some extraordinary things in that way. A Spiritualist whose book was published when I was a boy, a certain Dr. Anna Kingsford, proudly proclaimed that she had killed, not to say murdered, men by an act of will, when they differed from her on certain points, as on vivisection. That spirit is not far from that of mystics killing each other, as agents of the mystery of iniquity.

Supposing that large parts of civilisation turned to that sort of mysticism,

I do not think it would be long before we had something resembling the war upon witches. Whether it will take that turn, of course, I cannot tell; I hope not. But nobody, at this moment, can tell what turn the spiritual history of the future will take.

Of the other two things my friend thought unthinkable in a changed humanity, one can speak much more positively. It is inadequate to say that they might be done in the future; it would be truer to say that they are being done in the present. There are many indications of men going back to everything connected with Slavery, except the name of Slavery. Half the new systems of the hour are now dealing in conscripted labour, in forced labour of every kind, in which there is no pretence of a free contract. Strictly speaking, if you keep private property and forbid strikes, or even individual refusal of work, you do establish slavery. You even establish a Fugitive Slave Law. But my young friend, his eyes fixed on the future, had apparently not noticed anything that has been beginning in the last few years. He had been taught that human nature had changed; he had not been told that it has changed again.

As for persecution, it has just become a grim joke in the case of the Jews; nor is it less persecution if we call it the persecution of a race and not the persecution of a religion. The truth is that the whole of the old original theory of persecution has been openly proclaimed and practised, not in the old, but in the new political systems. Doubtless those political systems deal even more in political persecution than in religious persecution. But that does not make them less persecuting, but more. The whole point of the last political theory is that sectional parties and programmes must be forcibly effaced; that the opposition press must be abolished, and only one party allowed. I am not saying that there is nothing to be said for persecution. It is a much more profound problem than progressives have ever found out. But it does measure the exact sense and degree in which humanity does change that it should disappear in the nineteenth century to reappear in the twentieth.

THE ONLY KNOWN ENGLISH MEDIAEVAL ROSARY WITH BEADS ENGRAVED WITH FIGURES OF SAINTS: A NOTABLE TREASURE OF THE GOLDSMITH'S ART WHICH EMBODIES REPRESENTATIONS OF POPULAR SAINTS AND SCENES FROM THE LIVES OF OUR LORD AND THE VIRGIN—DATING FROM ABOUT 1500; RECENTLY ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM—SLIGHTLY REDUCED.

The rosary is composed of fifty oval beads for the repetition of "aves," six lozenge-shaped ones for "paternosters," and a large globular pendent knop. Each of the "ave" beads is engraved on either side with the representation of a saint whose name is inscribed on the edge. The "paternoster" beads are similarly decorated with scenes mainly from the lives of Our Lord and of the Virgin; whilst the large knop depicts the Adoration of the Magi. The majority of the personages represented on the beads are drawn from the common fund of saints revered all over Western Europe, but a number had exclusively English cults, which were in some cases extremely local. Although rings, brooches, and pendants similarly engraved with figures of saints and similar sacred subjects and filled in with black enamel, are quite well known, no rosary, nor even a single bead so decorated, has hitherto been recorded.

(Continued in centre.)

"CIVIL WAR" SCENES IN THE U.S.A.: STRIKERS DEFY OFFICIAL FORCES.

IN MINNEAPOLIS.

IN TOLEDO, OHIO.



MINNEAPOLIS RIOTING, IN WHICH A WELL-KNOWN BUSINESS MAN WAS KILLED WHILE HE WAS ACTING AS A SPECIAL POLICEMAN: MR. C. A. LYMAN SEEN LYING, FATALLY WOUNDED, ON THE LEFT.



MINNEAPOLIS TRUCK STRIKERS, WHO ATTEMPTED TO PREVENT THE MOVEMENT OF TRUCKS IN THE MARKET AREA, FIGHTING WITH THE POLICE: TRADE UNION MEMBERS ARMED WITH CLUBS, METAL BARS, AND LENGTHS OF GAS-PIPING.



FURTHER FIGHTING IN THE MINNEAPOLIS MARKET AREA: A RUSH OF STRIKERS (LEFT CENTRE), AND A POLICEMAN KNOCKED UNCONSCIOUS (RIGHT, ABOVE).

A serious clash occurred in Minneapolis on May 21 between the police and trade union truckmen who were on strike. There were many casualties on both sides, and it was not until the strikers were threatened with short-barrelled shot-guns that the police succeeded in getting the upper hand. The affray was the result of some 300 strikers trying to prevent city produce firms from using motor trucks to distribute their goods. In the course of the fighting, Mr. Francis H. Shoemaker, a Farmer-Labour Member of the House of Representatives, was taken into custody. Fighting between the strikers and police continued for some days, while the Regional Advisory Labour Board was attempting to arbitrate. Mr. C. Arthur Lyman, Vice-President and General Manager of the American Ball Company, was so badly injured while acting as special policeman that he died. A truce was at last proclaimed. The concessions demanded by the strikers included a forty-hour week and a 30-dollar a week wage. The Labour Board's terms were approved by the employers, but rejected by the drivers.

While the Minneapolis strike, also illustrated on this page, remained still unsettled, serious rioting, which ended with National Guards firing on a mob of strikers, broke out at Toledo, Ohio. Three people were killed. Workers who had been on strike for some days at the plant of the Electric Autolite Company besieged 1800 loyal employees, who were in danger of being overwhelmed. National Guardsmen arrived in Toledo and succeeded in dispersing the strikers and liberating the loyal workers after a night of terror in the wrecked factory, besieged by the mob. Serious rioting went on for several days. Mr. Charles P. Taft was carrying on negotiations, but progress towards an agreement was hindered by the strikers' insistence that the militia be withdrawn before a settlement be made. It was announced on June 3 that the strike had been settled, the employers agreeing to a 5 per cent. wage increase and virtual recognition of the men's union for purposes of bargaining in future disputes.



THE TROUBLE IN TOLEDO, OHIO, WHERE STRIKERS BESIEGED LOYAL WORKERS IN A FACTORY, AND WERE DISPERSED BY THE NATIONAL GUARD, THREE BEING SHOT: MEN OF THE NATIONAL GUARD CHARGING THROUGH A HAIL OF STONES.



THE TENSE SITUATION IN TOLEDO: A TEAR-GAS BOMB EXPLODING AMID A GROUP OF STRIKERS, WHILE THE OFFICIAL FORCES WERE CLEARING THE ENVIRONS OF THE BESIEGED FACTORY.



IN TOLEDO, WHERE THE NATIONAL GUARD FIRED ON STRIKERS AND HAD ONE OF THEIR OWN NUMBER SHOT: HAND-TO-HAND FIGHTING BETWEEN POLICE AND ROWDIES.

UNKNOWN PERSIA.

BEING AN APPRECIATION OF

"THE VALLEYS OF THE ASSASSINS": By FREYA STARK.*

(PUBLISHED BY MURRAY.)

SAID the Governor of Pusht-i-Kuh to Miss Stark: "No wonder that yours is a powerful nation. Your women do what our men are afraid to attempt." The reader of this absorbing volume will agree heartily with the hospitable Governor. Very few of the "stronger" sex would attempt what Miss Stark has accomplished with such courage, such endurance, and, above all, such enjoyment. She is the Happy Traveller. "I must admit that for my own part I travelled single-mindedly for fun." It was fun of a rare kind—a sense of freedom and delight, not the jaded sightseer's conscientious collection of "experiences." In the Valley of the Assassins, she cries: "The empty Persian plains were around me, and crested mountain ranges: the beautiful world, full of surprises, rushing through space we know not whither, was mine to do what I liked with for a while." It was this sense of freedom which Miss Stark admired most in the life of the tribesmen, hard and poverty-stricken though that life is. "It is not the turbulence of the tribesman that one admires: but the virtues that go with his turbulence, so that the two are associated together. His treasure is the freedom of his spirit: when he loses that, he loses everything. And if civilisation is that state in which the unshackled mind bows voluntarily to Law, freedom and discipline are the two wheels on which it runs. The tribes-



THE MOUNTAIN SCENERY OF PERSIA, SOUTH OF THE CASPIAN SEA: THE WAY FROM DARIJAN TO THE GREAT PEAK OF SOLOMON'S THRONE.

the greatest among them—that so often and so unexpectedly you meet the best in human nature, and seeing it so by surprise and often with a most improbable background, you come, with a sense of pleasant thankfulness, to realise how widely scattered in the world are goodness and courtesy and the love of immaterial things, fair blossoms found in every climate, on every soil."

It is no wonder, then, that with this mood to give zest to her travels, Miss Stark writes of them in a wholly engaging manner—with pungency, vividness, wit, and a human interest which transcends the mere description of unfamiliar lands. Not a page lacks entertainment. The author makes light of her hardships, which, in such country, were perpetual: even the onslaughts of severe malaria she repelled by the heroic method of climbing the Throne of Solomon—though it would not be fair to forget the equally heroic methods (though of different technique) of the opium-smoking Persian doctor who came to her out of the wilderness.

The journeys recorded were undertaken between 1930 and 1932 in Luristan, a province upon the Iraq border directly east of Baghdad, and Mazanderan, in Northern Persia. Perhaps not more than a dozen European travellers have explored Luristan, though for the historian and the archaeologist it is rich in interest. "These must once have been populous places, with a beaten track winding over one of the easier passes from Nihavend or Harsin through the villages of Khava to Alishtar—mentioned in the fourteenth century as an important city—and so to Khurramabad and the eastern plains. Somewhere in this district the rebel Gautama is thought to have been vanquished by Darius: here, possibly, were the Nisaian pasture lands visited by Alexander on his way up into Persia." (All Persians, it seems, however rustic, regard Alexander as their hero and pattern, so slowly does history move in the East.) Brigands abound: "a bullet may meet one round any corner"; but they seem to be a poor match for the police, who assert their authority with vigour, and appear to find good sport in doing so. There are many archaeological remains, especially graves, whole

areas of which have been systematically looted. "The earliest go back to times when flints and rough earthenware alone were buried with the skeleton crouching in its narrow bed lined with stones: later come graves with flint and bronze together; and round graves where the dead were seated, surrounded with potteries and bronzes; and the *Lihaqs*, which really belong to central Luristan, in which, they told me, twenty skeletons or more are found together." Though her object was not primarily archaeological, Miss Stark, with devoted guides, explored many graves and camps of the Bronze Age, and found particularly interesting remains among the graves of the Hindimini.

An even more exciting search was for treasure in a cave in the hills—hidden treasure which, unlike most of its kind, probably had some real existence. This adventure Miss Stark undertook in gay defiance of the law, but, unromantically, the law cheated her of fulfilment. Polite police officers "captured" her—that is to say, in spite of skilful fencing with them, and notwithstanding the regularity of all her papers, these bland officials insisted on supplying an "escort"; and though the treasure-seeker escaped their vigilance long enough to take a hasty survey of the very ravine of her quest, she was unable to enter the magic cave itself; "and what there may be in the cave of the mountain still remains a mystery." This was a tantalising end to a fascinating expedition, which had included, among many other adventures, a passage through the perilous Defile of the Unbelievers. There was an



A JUNGALI, OR JUNGLE-DWELLING, WOOD-CUTTER; WEARING A THICK FELT COAT BUNCHED INTO DUMMY SLEEVES OR KNOBS AT THE SHOULDERS.

In wild Persian country near the Throne of Solomon, Miss Stark came across a jungle-dwelling folk, who may not be a particular and special race, but are perhaps villagers who become Jungalis at certain seasons of the year. Our readers will recall Miss Stark's article on the Assassins and their valley in our issue of September 9 last.

Reproductions by Courtesy of John Murray, Publishers of "The Valleys of the Assassins."

epilogue; for the treasure—as is its habit—caused much trouble in Baghdad, the authorities being convinced that Miss Stark had loaded herself with sackfuls of it; and the unfortunate Hasan, who first gave information of it, was so persecuted that he came to a sad end.

The second part of the volume describes travels in Mazanderan, in the Caspian region. Here, in Alamut, is the country of that extraordinary and once powerful sect, the Assassins, a branch of the Isma'ili. To this country, in the eleventh century A.D., came the Isma'ili leader, Hasan-i-Sabbah, and established the bloody government which recognised murder as an avowed political weapon. "The secret garden where he drugged and attached to himself his followers became known through the Crusaders' chronicles in Europe, giving us our word Assassin, or Hashishin." In his stronghold Hasan "combined assassination with the liberal arts in his efficient way," and for two hundred years his successors held sway, until they were driven out by the Mongols. The remaining Isma'ilians migrated south and "still exist scattered from



A TYPE OF THOSE WHO NOW INHABIT LURISTAN: A. YOUNG BRIDE OF QAL'A KAFRASH, A VILLAGE CONSISTING OF A FEW MUD HOUSES AND SEVERAL ROWS OF BLACK TENTS.

TAKHT-I-SULEIMAN, OR THE THRONE OF SOLOMON, FROM THE SALAMBAR PASS—"THE COLDEST SPOT IN THE WORLD": THE THIRD HIGHEST SUMMIT OF PERSIA, PHOTOGRAPHED IN MAY.

There is a romantic legend that King Solomon, having married the Queen of Sheba, could in no way make her love him. Having tried all inducements in vain, he at last sent out the birds of the air to find the coldest spot in the world. The hoopoe found the top of this mountain; and there Solomon built his bed, and took the Queen, and in the night it was so cold that she crept into her husband's tent. In the morning King Solomon touched the rocky slope, and a warm spring gushed out for her to bathe in. It remains there to this day.

man does bow to a law of his own, but his apologists must admit that discipline is in him the less developed of the two fundamentals: his freedom is more lawless than it should be. It is, however, genuine; it emancipates his

* "The Valleys of the Assassins: and Other Persian Travels." By Freya Stark. With six Maps and thirty-two Illustrations. (John Murray; 12s. 6d. net.)

(Continued on page 934.)

HOW LIGHT-VESSELS SEND THEIR WARNING SIGNALS DURING A FOG.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, BY COURTESY OF THE ELDER BROTHERS OF TRINITY HOUSE.



A SUBJECT BEARING ON THE "OLYMPIC'S" RECENT COLLISION WITH THE NANTUCKET LIGHT-SHIP: PICTORIAL DETAILS OF WIRELESS BEACON, SUBMARINE OSCILLATOR, AND DIAPHONE SOUND FOG-SIGNAL SYSTEMS.

The recent accident in which the liner "Olympic" rammed and sank the famous "Nantucket" light-ship, stationed off New York, has drawn attention to the latest methods employed by the leading nations in sending out warning signals from lighthouses and light-vessels. We show in diagram form modern signalling devices employed in one of our newest light-vessels, which marks the East Goodwin Station. The diaphone, the latest type of fog-signal, is driven by compressed air, but, however efficient these sound-systems are, they are liable to be rendered inaudible at times by atmospheric conditions which produce silent areas. The latest type of signalling by wireless is not, however, affected by fog. The signals are sent out to the surrounding ships, whose operators can tune-in their direction-finding apparatus and ascertain the direction of the light-vessel. This

signal, however, does not give the distance separating the two ships. The modern light-ship also sends out signals by a submarine oscillator, which can be synchronised with the radio signals. From the East Goodwin light-vessel, the two signals, through air and water, are sent out simultaneously twice every six minutes; first the code sign ("M.E.G.") of the light-vessel; then a warning signal, followed at intervals of 1 1/4 seconds by Morse "dashes." As sound travels through water at a speed of one mile in 1 1/4 seconds, operators on surrounding ships need only count the number of dashes received from the radio beacon up to the arrival of the oscillator signal to know the number of miles they are distant from the light-vessel. Knowing the exact position of the moored light-ship, it is then easy for surrounding vessels to obtain their own exact position.

BOOKS OF THE DAY.

I HAVE just been browsing among the pilums and broadswords of Macaulay's "Lays," refreshing my memory of the great Twin Brethren and Aulus the Dictator, and how Horatius kept the bridge; but not forgetting a certain "fragment" which, if completed, might have given us an English naval epic set to the beating of Drake's drum. My motive for indulging in these somewhat unfashionable poetic reminiscences was associated with reflections on the difference between ancient and modern warfare, and particularly between invasion by sea and invasion by air. Had the Duke of Medina Sidonia commanded a fleet of aircraft, instead of ships, there would have been no chain of warning beacons, as the poet pictures, when—

Far on the deep the Spaniard saw, along each southern shire,
Cape beyond cape, in endless range, those twinkling points of fire.

Not only would it have been suicidal thus to illuminate the landscape, but there would have been no time to do so before the enemy were upon us.

From the air-raids of the Great War we learnt something about that form of invasion, but they, I imagine, were mere forays compared with what might be possible to-day. At that time, at any rate, the great oceans, as distinct from the narrow seas, proved a barrier to the aerial invader, but that they may not always deter him in the future is indicated by a book showing what can be accomplished, under peace conditions, in trans-ocean group flying. I refer to "MY AIR ARMADA." By Air-Marshall Italo Balbo. Translated from the Italian by Gerald Griffin. With forty-nine Photographs (Hurst and Blackett; 18s.). This inspiring story of a magnificent exploit—the second, and greater, of the two Italian Atlantic mass flights—will take an honoured place in the history of aviation.

The author's personality, as revealed in his stirring pages—a blend of dauntless enthusiasm with modesty and good-humour—is very engaging, especially in his patriotic devotion to Italy and the Fascist cause, and in his domestic affection (expressed by family photographs in his flying-boat cabin). His name, by the way, recalls a familiar sentence in my school Latin Grammar—"Balbus was building a wall." I do not know whether Air-Marshall Balbo claims descent from Cornelius Balbus, who (as my Classical Dictionary reminds me) was a friend of famous pioneers in Roman dictatorship—Caesar, Pompey, and Augustus—and became Consul in 40 B.C. In his personal appearance, as shown in some of the illustrations, the Air-Marshall has about him the look of a genial sea-dog. Among the questions fired at him by Canadian reporters in Montreal was: "Why do you wear a beard?" He does not divulge the reason, but, whatever his motive, these photographs reminded me of portraits of Sir Francis Drake.

Apart from the thrilling nature of his narrative describing the events of the great flight, Air-Marshall Balbo's book has a strong interest from his wider comments on such matters as the influence of flying on world civilisation, America and its relations with Italy and her own Italian population, and, on the personal side, from his acquaintance and conversations with such men as King Victor (who spoke of the dense fog-banks he had himself experienced when hunting reindeer in the Polar Regions), with Signor Mussolini, President Roosevelt, and the British Air Minister, Lord Londonderry. "The Italian people," writes the author, "are drawn to (America) by bonds of sentiment, affection, and gratitude to a land that was discovered by an Italian, that bears the name of another Italian—a land in which hundreds of thousands of Italians live and work."

Of the homecoming after the return crossing of the Atlantic; of the first sight of "Tiber, father Tiber, To whom the Romans pray"; and of the honours that awaited them in Rome, the author writes with legitimate exaltation. "After all our wanderings over strange lands and seas, we are gazing on holy Italy, the most beautiful country in the world. . . . The first person to greet me as I stepped ashore was the Duce. . . . He had arranged the details of a triumph for us such as greeted the return of the Roman legions in ancient days. The route of the procession would be under the Arch of Constantine and along the Imperial Way. Afterwards we were to go to the Palatine. . . . 'It is a tribute that your country owes you, Balbo.'"

Having traversed "regions Caesar never knew," and by methods of which he never dreamed, the Italian airmen

had eclipsed the glories of old, when the Romans saw . . . that long victorious pomp
Wind down the Sacred Way,
And through the bellowing Forum,
And round the Suppliant's Grove,
Up to the everlasting gates
Of Capitoline Jove.

Air-Marshall Balbo has built something better than a wall, which is in its essence exclusive and unsocial; he has built, or helped to build, the invisible bridge that links by air the Old World with the New, and tends, we hope, towards the greater friendliness of nations.

With this great national air enterprise it is interesting to compare a light-hearted solo adventure in long-distance air-travel, recorded in "THE SCARLET ANGEL." The story of a Seven-thousand Mile Journey, chiefly in a Single-Seater Light Aeroplane. By Alban Ali. With twenty-nine Illustrations and end-paper Maps (Duckworth; 10s. 6d.). The title of the book is the name of the author's machine, a Comper "Swift" shipped out to him at Calcutta, and introduced thus: "I got my biggest thrill when I first

Before starting on his big flight, Mr. Ali made some pioneer air trips in Assam and along the North-East frontier, and incidentally gives some interesting glimpses of native tribes with head-hunting proclivities and of life in the tea plantations, with a few excursions into history. He pursues the same method during his great adventure, touching on such matters as Mesopotamian archaeology, the origin of polo, and the munificence of Indian Princes, some of whom have laid out aerodromes which are among the finest in India. Chancing to reach Delhi about the time of the air-race for the Viceroy's Cup, Mr. Ali decided to compete, and finished sixth. Racing, however, strained his machine, and, as he found no facilities for an overhaul, he had various troubles during the subsequent stages of his route, and the flight ended prematurely, and abruptly, with a forced landing near Cairo.

Nevertheless, he did not regret the Delhi race, regarding which he writes: "I have known the thrill of picking a difficult pass off the ground with one hand and cutting through the defence to score a much-needed try under the posts; the ecstasy of a long gallop down the field with the ball at polo and a clean-hit goal at the end of it; and the exultation of winning a horse-race . . . but, for sheer thrills and sustained excitement, they are all put in the shade by an air-race." The author's concluding retrospect contains some interesting notes on the conditions of private air-travel and its future. There are improvements still to be made and obstacles to be overcome; particularly international "red tape and restrictions."

Another modern "miracle" of science, at present less advanced than aviation, is represented by an interesting biography—"BAIRD OF TELEVISION." The Life-Story of John Logie Baird. By Ronald F. Tiltman. With Foreword by Lord Angus Kennedy, Vice-President of the Television Society. Illustrated (Seeley Service; 10s. 6d.). Mr. Baird, who is still in his forties, is "a son of the manse," and hails from Helensburgh, in Dumbartonshire. The foreword, and later passages, provide what is, at the moment, a topical touch regarding his achievement. "When his invention was at quite an early stage, many of his friends regarded his statement that the Derby would soon be seen by television as rash; but as, in 1932, a thousand people witnessed the finish of that great race from a cinema near Victoria Station, his prophecy was fulfilled." Baird had also "televised" the Derby in the previous year. His first demonstration of television was made in 1924, at Hastings, and the town has since commemorated the event in a tablet placed on the house where this historic, but then obscure, event occurred.

The present volume, written in easy style with a sense of humour, is personal rather than technical, dealing with the inventor's career, from early struggles to eventual success, but a short concluding chapter gives a popular explanation of technicalities. The book reveals a character of singular charm, modest, courageous, and persistent, facing poverty and privation and adverse criticism with stubborn faith through many vicissitudes. One of Baird's television feats has a certain analogy to those of long-distance flights. "A few of us," writes his biographer, "knew that his ambition was to be 'first across' the Atlantic. . . . On the 9th February, 1928, he startled the world by achieving his objective, and persons seated in London were seen clearly in New York. . . . A message was flashed across in Morse code, asking Baird to sit before the transmitter (in Long Acre), and he obeyed for half an hour—the first man to span the Atlantic with

wireless sight, and the first to be seen across the ocean in public demonstration." Mr. Tiltman's book coincides opportunely with the proceedings of the Television Committee lately appointed by the Postmaster-General.

Two other books will appeal to readers with scientific tastes or a technical turn of mind. Aerial undulation, I believe, figures in all forms of wireless transmission. Undulations of a more familiar type, both in water and in sand, are considered scientifically, and beautifully illustrated, in "OCEAN WAVES" and Kindred Geophysical Phenomena. By Vaughan Cornish, D.Sc. With 26 Photographs by the Author, and Additional Notes by Harold Jeffreys, F.R.S. (Cambridge University Press; 10s.). The other volume is "PROCESSES OF GRAPHIC REPRODUCTION IN PRINTING." By Harold Curwen. With 137 Illustrations (Faber; 12s. 6d.). This well-printed book is intended primarily for artists designing for the Press.

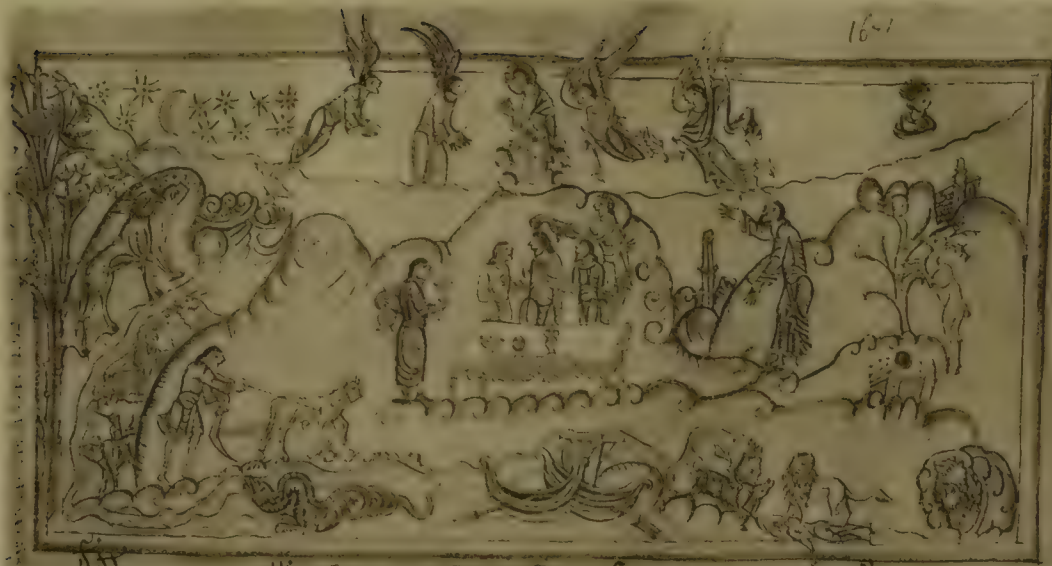


THE ILLUSTRATION AND OPENING VERSES OF PSALM 84 IN THE CANTERBURY PSALTER, A FAMOUS MANUSCRIPT TO BE REPRODUCED IN FACSIMILE: "HOW AMIALE ARE THY DWELLINGS"; WITH THE "TENTS OF UNGODLINESS" ON THE RIGHT.

The Friends of Canterbury Cathedral, whose annual Festival of Music and Drama begins to-day, June 9, have arranged for a facsimile reproduction to be made of a famous mediæval manuscript, the Canterbury Psalter, and hope to issue it in December of this year. The Psalter, which belongs to Trinity College, Cambridge, was written in the Great Cloister of Canterbury Cathedral about the year 1150 by Eadwine, a monk of Christ Church Priory. It consists of 570 pages, with over 160 illustrations, and is one of the most graphic picture books of the Middle Ages. The edition will be limited to 600 copies at £5 5s. each (£6 6s. if applied for after July 14), and will include an introduction and descriptive notes for each illustration by Dr. M. R. James, O.M., Provost of Eton, whose unrivalled knowledge of mediæval manuscripts will greatly enhance the interest and value of the book. The reproduction is being carried out by Messrs. Percy Lund, Humphries. On the opposite page we reproduce several more of the Psalter's illustrations.

set eyes on the brand-new monoplane, resplendent in its scarlet and white paint, at the door of the hangar."

Mr. Ali begins, as every good "reminiscer" should, by telling us something about himself. "It is in Assam," he writes, "that for a number of years now I have been displaying the spirit that made the Empire (not to mention the Tivoli). I am, in other words, an official of Government." He does not mention how he came by an oriental name, but allusions to being "back in London," and to his having learnt to fly at Newcastle, three years before his expedition, point to a previous domicile in England. There is also evidence of a classical education, as in his remark that, whenever he returns to Assam, he is reminded of Ovid, "poor Publius Ovidius of the big nose," who was banished by Augustus to the wilds of Tomi. "When the time for my leave drew near," he says, "I conceived the idea of owning an aeroplane and flying home."



THE
CANTERBURY
PSALTER
TO BE
REPRODUCED
IN
FACSIMILE.



THE ILLUSTRATION TO PSALM 104: GOD IN THE CENTRE ABOVE; AND (BELOW) THE CREATURES AND THINGS THE PSALM MENTIONS—WINE, "THAT MAKETH GLAD THE HEART OF MAN"; OIL, "TO MAKE HIM A CHEERFUL COUNTEenance"; BIRDS NESTING, THE LEVIATHAN, SHIPS, AND YOUNG LIONS SEEKING THEIR MEAT FROM GOD.

EADWINE, THE CANTERBURY BENEDICTINE MONK; SCRIBE AND ARTIST OF THE PSALTER: THE SELF-PORTRAIT AT THE END.

THE annual Festival of Music and Drama given at Canterbury by the Friends of Canterbury Cathedral begins to-day, June 9, and will last until June 16. As mentioned on the opposite page, the Friends of Canterbury Cathedral are soon to issue (if sufficient subscribers are forthcoming) a facsimile reproduction of the famous Canterbury Psalter. In the words of Dr. M. R. James, O.M., "This splendid folio (measuring 18 in. by 13) contains: (a) three Latin versions of the Psalter, provided with interlinear versions in French and Anglo-Saxon, and notes in Latin; (b) Canticles, Lord's Prayer and Creeds. It also has a Calendar with Christ Church entries, and some notes of various kinds, and the famous full-page portrait of the scribe Eadwine [reproduced here], with an equally famous plan of Christ Church. These features are all of considerable interest: but more attractive is the series of over 160 drawings which illustrate the subject-matter of each Psalm and Canticle. The whole series of these is copied, with great fidelity, from an older Psalter known as the Utrecht Psalter." The portrait of Eadwine is of great interest, since it was a rule of the Benedictines that no monk should glorify himself in any way; yet there is not only a portrait, but a Latin inscription round it praising the writer's work in the highest terms.



THE ILLUSTRATION TO DEUTERONOMY 32: (ABOVE) THE LORD'S DOCTRINE DROPPING AS THE RAIN; AND (BELOW) "BUTTER OF KINE, AND MILK OF SHEEP, WITH FAT OF LAMBS, AND RAMS OF THE BREED OF BASHAN, AND GOATS."



"O PRAISE GOD IN HIS HOLINESS: PRAISE HIM IN THE FIRMAMENT OF HIS POWER": THE ILLUSTRATION TO PSALM 150; WITH GOD SURROUNDED BY SIX ANGELS WITH BANNERS; AND (BELOW) MEN WITH LUTES, HARPS, AND CYMBALS; OTHER MEN PRAISING GOD "IN THE SOUND OF THE TRUMPET"; AND (CENTRE) ONE OF THE EARLIEST REPRESENTATIONS OF AN ORGAN, THE PLAYERS URGING THOSE WHO ARE BLOWING TO STILL GREATER EFFORTS.

THE WORLD OF SCIENCE.

THE ORANGE-TIP BUTTERFLY.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

BUTTERFLIES, like the flowers, have their times and seasons for their appearance. Probably the two are intimately connected; for it would be useless for the butterfly to make its appearance before the food-plant for its offspring was ready. I was

reminded of this the other day by the appearance in my paddock of an "orange-tip," a male, on May 10. Usually one has to wait for this very beautiful little butterfly till towards the end of May or June. I record the event here, partly because of its interest, and partly because it is a species which will well repay careful attention during the coming summer, by those who are so fortunate as to live where it is at least tolerably common.

To begin with, its coloration cannot but arrest the attention, and this is particularly true of the fore-wing of the male, which is marked by an oblong band of a bright orange hue—hence its name. The outer edge of this band is bordered with black, and there is a small black spot on its inner edge. The hind-wing is of a creamy white, with a row of tiny black spots along its outer edge. On each side of the body, at the base of the wings, is a patch of black. Now, this combination of orange, black, and white is a very striking one. Are we to regard it as a "warning coloration," to inform hungry birds that it will prove a by no means savoury meal? If they are very hungry, they will probably take the risk; if they are not, they will give it the benefit of the doubt!

This description, however, refers only to the upper surface of the wings, for their under-sides are conspicuously different. Here the fore-wing also shows an orange patch, but smaller, and with a greenish-white instead of a black outer border; while the hind-wings, as indicated in the above photograph (Fig. 1), are heavily mottled with a rich greyish-green on a white background. If alarmed, the hind-wing can be raised so as to conceal the red patch. The coloration of the female is conspicuously different,

since it lacks the orange patch and the black band on the fore-wing, this being represented only by dusky "shadow-markings." The under-side fore-wing is like that of the upper surface, while the hind-wing is like that of the male, though the green is generally paler.

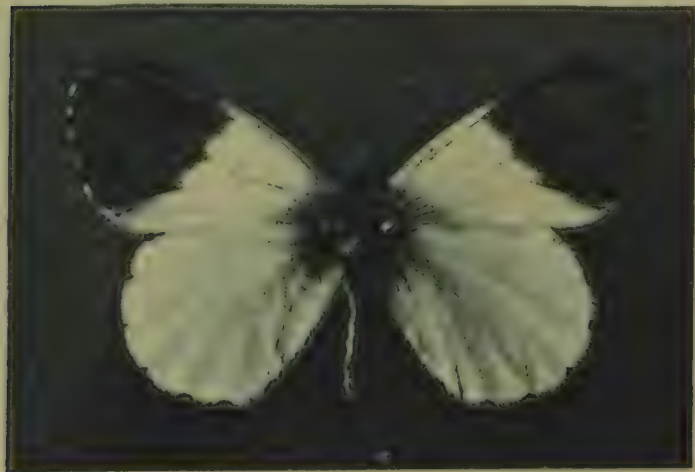
If the orange patch, so conspicuous in the male, is really a mark of inedibility, why is it not present in the female also? It would seem to be even more needed here, since the continuation of the race depends on her. For she must be busy and abroad, laying eggs. Inasmuch as the orange patch can be concealed by suddenly and slightly raising the hind-wing, it may be that the under-surface does really play an important part, serving to secure invisibility; for when the hind-wings are raised, the whole under-surface presents a most effective type of concealing coloration, for the tip of the fore-wing, in both sexes, then presents a uniform mottled-green surface. It is to be hoped that some who read this essay will carefully watch resting "orange-tips" during the coming summer. Probably, if they are not seen before alighting, they will be missed altogether, as should be the case if this coloration is of the "concealing" type. For, be it noted, it is confined to the under-surface, because when at rest the wings are held vertically and pressed close together; wherein butterflies differ from moths, which when at rest expose the upper surface of the wings.

The egg of this butterfly, when seen under a magnifying-glass, is of great beauty, being cylindrical in shape and having its surface deeply fluted, wherein it agrees with the white butterflies, the clouded-yellow, and brimstone butterflies. These are all related species, and they show this even more plainly in the shape and sculpturing of their eggs than in their appearance in adult form. When first laid, it is whitish; soon, however, it changes to yellow, then orange, and finally, just before hatching, to dark violet.

The caterpillar, during June and July, is busy feeding on the cuckoo-flower, charlock, hedge-mustard or garlic-mustard, rock-cress, horse-radish, and dames-violet. No single caterpillar ever partakes of this surprisingly varied bill of fare. This depends on the particular kind of plants selected by the female when depositing her eggs. Does any given female always select the same food-plant for each batch of eggs, and year by year? Or will she pass from one to the other when distributing her offspring? It is, as I say, a surprisingly varied diet; for there are many species which confine their attention either to one or, at most, two different kinds of plants. Some interesting problems suggest themselves in this connection, but they must be left till another day.

when the pod is consumed. Thus they are useful weed-destroyers. It needs a microscope to disclose its other peculiarities. With this aid it will be found that the dull, bluish-green body is beset by raised dots and warts. In the very young stage the fine hair arising from the warts is forked at the tip, holding thereon a tiny globule of fluid, though the nature of this fluid and the function it performs are unknown. Some of their near relations, the "whites," also have these forked hairs, again pointing to ties of blood.

In its early youth the orange-tip exhibits most depraved habits. Its first meal consists of the shell out of which it has just emerged; it then proceeds to eat any unhatched egg near it. And during their early stages they greedily eat one another, a habit



1. THE MALE ORANGE-TIP BUTTERFLY AS IT APPEARS IN THE CABINET: A BRILLIANTLY COLOURED SPECIES, HAVING A BLACK EXTREMITY TO ITS FORE-WINGS CONTRASTING WITH A BROAD ORANGE BAND (WHICH REGISTERS BLACK IN A PHOTOGRAPH), AND THE REMAINDER WHITE; PROBABLY CONSTITUTING A SCHEME OF "WARNING COLORATION."



2. THE FEMALE ORANGE-TIP, WHICH DIFFERS FROM THE MALE IN HAVING NO ORANGE-COLOURED BAND ACROSS THE WINGS; BECAUSE, IT IS SUGGESTED, THAT, AS SHE DOES NOT VENTURE ABROAD SO MUCH AS THE MALE, THERE IS NO URGENT NEED FOR "WARNING COLORATION."



3. THE EGG OF THE ORANGE-TIP BUTTERFLY—CYLINDRICAL IN SHAPE AND BEAUTIFULLY SCULPTURED: A TYPE COMMON TO THIS SPECIES AND TO THE "WHITE" BUTTERFLIES; THOUGH EACH SPECIES DIFFERS IN THE DETAILS OF THE SCULPTURING. (HIGHLY MAGNIFIED.)



4. THE MALE ORANGE-TIP BUTTERFLY AT REST: A POSITION IN WHICH (WITH WINGS TIGHTLY CLOSED) IT MERGES WITH THE WHITE FLOWER-HEAD TO WHICH IT CLINGS, AND CAN ONLY BE DISCOVERED BY ACCIDENT.

not confined to this species. The pupa, or "chrysalis," affords another example of a further need for a closer study of the life-history than it has yet received. In its form and coloration, it bears a strikingly close resemblance to the seed-pod of the plant on which it feeds. Directly after pupating it is green, with white markings; forty-eight hours later it has changed to buffish; later it turns to purplish-brown, with a whitish lateral stripe; but some seem to remain permanently green till about fifty hours before the perfect butterfly emerges, when the colouring of the imago, or perfect insect, begins to show through the closely investing shroud.

This chrysalis case has a quite characteristic shape, the nascent wings forming an acute angle on the back. It is held to the stem to which it attached itself at the end of its larval life by a silken thread to hold it in position. Here arises a mystery which has yet to be cleared up. The likeness to the seed-pod of the food-plant has already been referred to, and has been regarded as a good instance of protective resemblance. But these food-plants, of many kinds, are annuals, thus the chances even of their dead stems remaining during the winter are remote. Some, doubtless, may remain, or may fall to the ground, when the helpless pupa would be exposed to many perils, and but few could survive the winter. Where, then, does it pupate? The information as to this stage seems to have been obtained from captive specimens. Here, then, is an opportunity for those who can spare time for some intensive observation work during the coming summer.

A PARISIAN "WHIPSNADE": THE NEW "ZOO" AT VINCENNES.



THE NEW ZOOLOGICAL GARDENS IN THE BOIS DE VINCENNES, WHERE THERE IS A MINIMUM OF IRON BARS AND A GENERAL IMPRESSION OF FREEDOM: A VIEW OF THE BABOON ENCLOSURE ON THE DAY OF THE PRESIDENTIAL OPENING.



A CURIOUS POSITION OF THE RHINOCEROS: THE GREAT BEAST TAKING A REST, WITH ITS HEAD ON THE GROUND AND ONE LEG UPRIGHT WHILE THE OTHERS ARE RECUMBENT.

On June 2 M. Lebrun, President of the Republic, opened the new zoological gardens, constructed at a cost of 23 million francs (£184,000 at par), on the site of the Colonial Exhibition in the Bois de Vincennes. The director of the gardens is Professor Urbain, who, with M. Charles Letrosne, the architect, has had made what may be considered the most modern and best-planned work of its kind. It covers an area of thirty-five acres, and in that limited space great success has been achieved in the task of giving a close impression of animals in a state of nature and in doing



THE ELEPHANTS BY THEIR POOL AT VINCENNES; SHOWING THE ROWS OF LITTLE SPIKES, INSTEAD OF IRON BARS, TO KEEP THE BEASTS IN; AND, IN THE BACKGROUND, THE "ZOO'S" GREAT TOWER OF REINFORCED CONCRETE.



ONE OF THE FINEST AND MOST UP-TO-DATE OF ZOOLOGICAL GARDENS: A WILD LANDSCAPE ON THE OUTSKIRTS OF PARIS; WITH ROCKS, CAVES, AND POOLS GIVING AN IMPRESSION OF SPACE AND FREEDOM.

away with all unnecessary evidence of captivity—a task such as that so brilliantly carried out, in a much larger area, at Whipsnade. The most striking feature at Vincennes is an enormous tower, over 200 feet high, of reinforced concrete, shaped and coloured to resemble red-brown rock. Its exterior forms living quarters for mountain sheep, goats, and antelope, who may climb almost to the summit; while inside are two large reservoirs storing water for the numerous pools of the "zoo," and a lift giving access to a plateau at the top.

ENGLISH-BORN TIGERS AT HOME IN AN ENGLISH WOODLAND.



EVIDENTLY WELL CONTENT WITH THEIR OPEN-AIR QUARTERS: THE THREE YOUNG TIGERS BORN AT WHIPSNADDE LAST YEAR AT THEIR EASE IN THE NEW ENCLOSURE.

The recent transference of the three young tigers born at Whipsnade nearly a year ago to a new open-air enclosure there was illustrated in our issue of May 19. The illustrations showed them stealthily exploring their unfamiliar abode.

The beautiful photographs we now publish, on this and the opposite page, indicate that they have settled down contentedly to enjoy these ampler and more congenial quarters. The fine condition of the animals is also apparent.





FIG. 1. A TEMPLE DATED BETWEEN 3000 AND 2700 B.C., WHERE THE STATUETTE (ILLUSTRATED IN THIS NUMBER) WAS FOUND: PART OF THE KHAFAJE SITE EXCAVATED TO THE MAXIMUM DEPTH OF THE FUNNEL-SHAPED HOLES (VISIBLE IN THE ROOMS AROUND THE CENTRAL COURT) PREVIOUSLY DUG BY NATIVE ROBBERS.

THIS year's work at Khafaje (the second site which is being excavated by the Iraq Expedition of the Oriental Institute of the University of Chicago, and which lies about twelve miles from Tell Asmar in the direction of Baghdad) is inseparable from that carried out four or five years ago by a host of Arab antiquity robbers; not that they have approached the site since that time, for now it is closely guarded all the year round by our own armed guards; but, having completed the excavation of the temple citadel (Fig. 2), we have extended towards part of the town which was honeycombed with holes and had been thoroughly exploited by these native robbers before we obtained the concession to dig. Fig. 24 shows the situation after we had cleared out these holes in order to get an impression of the damage done, and one might well-nigh despair of the possibility of recovering either plans or objects from such a piece of ground.

It is true that the architectural remains are now so fragmentary that they cannot well be reproduced in this journal, but they suffice to allow us to reconstruct with certainty a temple not unlike the earlier stages of the Abu Temple at Tell Asmar. The temple at Khafaje should be dated somewhere between 3000 and 2700 B.C. Mr. P. Delougaz was again in immediate charge of the work.

Fig. 1 shows a general view of the excavations at a moment when work has stopped in order to allow the architects and excavators to consider carefully the complicated evidence obtained by a most meticulous clearing of the mud-brick walls. The central court of the temple, containing a basin with a drain, is sufficiently clear, but the surrounding rooms and chapels show everywhere traces of the funnel-shaped holes where robbers had dug down from the surface in their search for saleable antiquities. In spite of this, the accompanying illustrations show that a wealth of ancient sculpture escaped the plunderers' picks, to reward later our less ruthless methods of approach: but the damage done is well illustrated in the case of Figs. 18 and 20, showing two fragments of the same very fine green steatite vase; the first was found by us in the process of digging this year, while the second was bought from a London antiquity dealer. This glaring example makes one wonder how many other fragments which would together make up complete objects have been lost for ever. The vase itself is of unusual importance, since its early character is evident, while different motives which are favourites in later Sumerian and Babylonian art are already making their appearance. Such are the eagle with spread wings—one wing appearing on each fragment—grasping animals in its claws, and the mythical figure with human head and bull's feet struggling with lions on either side. On the other hand, Fig. 19 shows a Protodynastic Egyptian monument of about the same age which bears a very similar style of representation and is made of similar material.

The vase shown at the left-hand bottom corner of the Colour Plate (p. 919) is made of the same material, but the effect is enriched by inlays of red and yellow stone marking the coiled bodies of the snakes depicted thereon. Unfortunately, this vase is too fragmentary to show the whole design. The remaining figures of the coloured plate show various amulets in the shape of animals which are exceptionally finely modelled; some of them, notably the dark grey ram in the right-hand bottom corner, recalling the most modern sculpture in its simplification of the animal forms. Yet another sculptured vase is shown

SUMERIAN SCULPTURE ABOUT 3000 B.C.

ANOTHER GREAT DISCOVERY, AT KHAFAJE, RIVALLING THAT AT TELL ASMAR, WITH POINTS OF DIFFERENCE: A WEALTH OF ANCIENT STATUES, MARKED BY GREATER REALISM AND A PREPONDERANCE OF FEMALE FIGURES, RECOVERED FROM A PLUNDERED SITE.

By DR. HENRY FRANKFORT, Director of the Iraq Expedition of the Oriental Institute of the University of Chicago. (See Illustrations on Pages 911, 912, and 913.)

in Fig. 23, made of the same green material; its decoration represents the primæval architecture of Mesopotamia, whereby houses were built with matting and bundles of reeds; it is interesting to note that the designs reflecting this architecture were maintained in the rendering of sacred buildings even after bricks had come into common use. The importance of this particular piece is that the triangular motif occurs in exactly the same form on a fragment of a green stone vase found by Mr. Ernest Mackay at Mohenjo Daro, in the Indus Valley.

Two more vases are of special importance: the type of ewer of beaten copper (Fig. 8) is known to us from reliefs as having been used when libations were poured out before the gods by priests and worshippers. Figs. 5, 6, and 7 show a unique object of unusual interest. It is a little wagon made of baked clay, which could be drawn in front of the god while incense was burnt or offerings presented in the bowl at the top. It is a complicated affair, constructed, on one side, of two pots of a well-known type; the projections appearing on the shoulder of each being a conventional relic of what in bygone days had been a spout, carefully modelled to represent the Mother Goddess. This type of pot, the earlier with the real figurine handle and the later showing no more than a debased projection, is commonly found; but never before as part of a cult object of such an interesting construction. The other side of the lower part of the wagon represents a house with windows, and even the ends of the roofing beams projecting, on each of which a bird is perched, perhaps a symbol of the goddess; a curious piece of realism is provided by a ladder modelled against the wall. The meaning of the small figures riding bulls is as yet obscure.

Turning to the statuette, we find in the relief of Fig. 22 a representation, perhaps, of the New Year's Festival, which we mentioned in our former article (*Illustrated London News*, May 19, 1934, pp. 761, 776, and 802). The actual feast is shown in progress in the uppermost register of the plaque, while below we see two men moving a large jar of wine suspended from a pole, while one of them carries in his hand a straw ring on which the pointed jar can be safely set down. He is followed by one servant carrying a kid, another with a flat pile of loaves on his head, and finally one with a bowl of onions or some such vegetable. In the lowest register a man is dancing to the tune of a harp. The square hole in the middle was left for a peg to pass through and fasten the plaque to the wall of the temple, no doubt in commemoration of some contribution made to the New Year Festival by a rich inhabitant of the ancient city.

The sculpture in the round is distinguished from that found at Tell Asmar by the great predominance of statues of women. The remarkable flatness of some of these figures (Figs. 9 and 10); and the extraordinary proportions of some stand in contrast with the charm of others (Figs. 16 and 17). The variety in the manner of dressing the hair is also remarkable, the principle being the same in all cases. The hair was first plaited either in one or two plaits, but it was the subsequent arrangement which was dictated either by fashion or individual taste. It is clear that the Sumerian women must have had, on the whole, very long and heavy hair. In some cases (Fig. 15) we see how a long pin was stuck in to secure the coiffure. We have often found the real pins; they are made of bronze or silver, with a large knob of blue frit or lapis lazuli.



FIG. 2. AN AIR PHOTOGRAPH OF THE SITE AT KHAFAJE: A VIEW SHOWING THE TEMPLE CITADEL IN THE MIDDLE, ENCLOSED BY A DOUBLE WALL, WITH THE TEMPLE PLATFORM AT THE LEFT-HAND END.

This air view shows part of the extent of the ancient town in contrast with the flat desert and fields around it. The line of separation runs diagonally across the picture from the right-hand bottom corner to the top left-hand corner.

Altars and places of libation are seen in the temple courtyard. To the left are the adjoining private houses which have been excavated, bordering on the area which was ransacked by natives before the expedition started work four years ago.

Fig. 13 gives two views of what, but for damage to nose and mouth, would have been one of the finest examples of Sumerian sculpture. The modelling of chin and cheek is most sensitive, and the back view, showing the way in which the heavy plait has been twisted round the head and then tucked in, has been very skilfully contrived by the sculptor. The statues of men include one of the largest Early Dynastic statues so far found (Fig. 3), the head of which (Fig. 4) resembles more than anything else early mediæval-Romanesque or early Gothic work. The missing part of the beard and locks seen in the front view, and part of the waist, have been restored. The statue stands over 75 cm. high. Fig. 21 shows a most unusual arrangement of the fleece garment which is typical for the Sumerians; the statue is also remarkable by reason of a mythological scene carved on the back of a piece of stone supporting the legs and connecting the kilt with the base. The break shows how the statues were made in separate parts, and put together by means of wooden or stone pegs fastened with bitumen.

Fig. 12 shows an altogether unusual type, both upper and lower lip being completely shaven, leaving a fringe-like beard reminiscent of Farmer Giles. Fig. 14 is a particularly fine example of the realism which seems to predominate in Khafaje in contrast to Tell Asmar; the collar-bones, neck, and chest muscles are finely indicated; unfortunately, the upper part of the nose is badly damaged. This same realism is also strongly pronounced in the statue shown in Fig. 11. This is of exceptional importance, as it is one of the few bearing an inscription. In this case the ancient linear script is visible on the right shoulder.



FIG. 3. A LARGE EARLY DYNASTIC STATUE (WITH MISSING PARTS OF THE BEARD AND LOCKS, AND A PORTION OF THE WAIST, RESTORED): AN EXAMPLE OF STATUARY FOUND IN THE TEMPLE (FIG. 1).

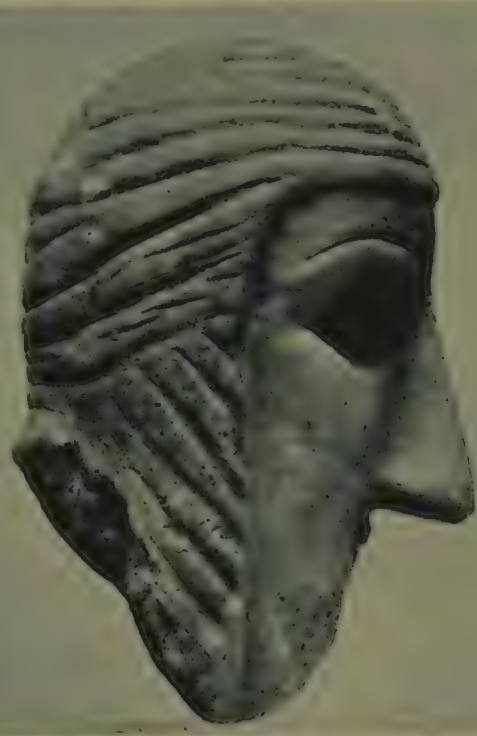


FIG. 4. THE HEAD OF THE STATUE (SHOWN IN FIG. 3) SEEN IN PROFILE: A TYPE "RESEMBLING MORE THAN ANYTHING ELSE EARLY MEDIAEVAL-ROMANESQUE OR EARLY GOTHIC WORK."

It avers that the statue was dedicated by the High Priest of the Moon-God in Opis to the Moon-God. By this inscription the site of Khafaje is identified as the ancient royal city of Opis, which we know for a time dominated the valley of the Two Rivers. The unusual extent of the Early Dynastic remains at Khafaje is thereby explained, and there is no doubt that important material bearing on the history and culture of the early Sumerians will be found by this expedition in future campaigns.

A UNIQUE "INCENSE-WAGGON," WITH BULL-RIDERS ;
AND A LIBATION EWER : RITUAL VESSELS OF 3000 B.C.



FIG. 5. A UNIQUE CULT OBJECT FROM KHAFAJE: AN "INCENSE-WAGGON" OF CLAY—THE SIDE REPRESENTING A HOUSE (WITH WINDOWS, BIRDS ON BEAMS, AN ANIMAL, AND A LADDER) SURMOUNTED BY AN OFFERING STAND.



FIG. 6. SHOWING (AT THE BASE OF THE JAR) ONE OF THE SMALL FIGURES OF MEN RIDING BULLS, WHOSE MEANING IS OBSCURE: AN END VIEW OF THE CLAY "INCENSE-WAGGON" (SEEN IN FIG. 5) WITH ANOTHER WINDOW OF THE HOUSE.



FIG. 7. SHOWING AGAIN THE SAME MYSTERIOUS BULL-RIDER (AS IN FIG. 6): THE "INCENSE-WAGGON" SEEN FROM ANOTHER ANGLE, SHOWING BOTH THE JARS, WITH THEIR SHOULDER PROJECTIONS, A DEBASED FORM OF "GODDESS" SPOUT.



FIG. 8. A COPPER LIBATION-EWER OF A TYPE KNOWN FROM RELIEFS TO HAVE BEEN USED IN TEMPLE RITUAL, WHEN LIBATIONS WERE POURED BEFORE THE GODS BY PRIESTS AND WORSHIPPERS: A VESSEL OF SPECIAL IMPORTANCE.

BOTH these objects, found at Khafaje, Mesopotamia, are described by Dr. Frankfort (in his article on page 910) as of special importance. Particularly interesting, and indeed unique, is the curious little clay "incense-waggon." One side forms a model of a house, with windows, that supports a stand with a bowl for offerings. A touch of realism is added in the ladder leant against the wall, and the birds perched on roof-beams under the eaves. Beside the libation-jars on the other side are mysterious little figures of men riding bulls, rather suggestive of an ancient "rodeo."

SUMERIAN FASHIONS AND COIFFURE 5000 YEARS AGO: KHAFAJE STATUES.

REPRODUCTIONS BY COURTESY OF DR. HENRY FRANKFORT, DIRECTOR OF THE IRAQ EXPEDITION OF CHICAGO UNIVERSITY ORIENTAL INSTITUTE. (SEE ARTICLE ON PAGE 910.)



FIGS. 9 AND 10. ONE OF MANY STATUETTES SHOWING FEMININE FASHIONS IN DRESS AND COIFFURE: FRONT AND SIDE VIEWS OF AN EXAMPLE MARKED BY A CURIOUS LATERAL FLATNESS.



FIG. 11. SHOWING AN INSCRIPTION (ON RIGHT SHOULDER) THAT IDENTIFIES KHAFAJE WITH OPIS: A STATUE DEDICATED TO THE MOON-GOD BY HIS HIGH PRIEST AT OPIS.



FIG. 12. "REMINISCENT OF FARMER GILES": A STATUE OF UNUSUAL TYPE—SHAVEN LIPS, WITH FRINGE-LIKE BEARD.



FIG. 13. TWO VIEWS OF A FINE BUT DAMAGED PIECE OF SCULPTURE: THE FACE WITH WELL-MODELLED CHEEKS AND CHIN; AND THE TOP OF THE HEAD, SHOWING AN ELABORATE COIFFURE OF TWISTED PLAITS.



FIG. 14. A PARTICULARLY FINE EXAMPLE OF THE REALISM PREDOMINANT AT KHAFAJE, IN CONTRAST TO THE TELL ASMAR STATUARY: A WORK REVEALING THE SUMERIAN SCULPTOR'S ANATOMICAL KNOWLEDGE.

AS Dr. Frankfort points out in his article (page 910), the sculpture at Khafaje differs from that found at Tell Asmar (illustrated in our issue of May 19) both in greater realism and predominance of feminine figures. Some of these are remarkable for flatness (Figs. 9 and 10), and curious proportions, contrasting with the charm of others (Figs. 16 and 17). The variations in women's hair-dressing are noticeable, but the principle was always the same. The hair, evidently long and heavy, was first plaited in one or two plaits, but its subsequent arrangement altered according to taste or the prevailing mode. Sometimes a long pin was inserted

for security (Fig. 15). Dr. Frankfort's note on Fig. 11 reads: "The singular importance of this statue lies in the inscription seen on the right shoulder, incised in ancient linear script, stating that the statue was dedicated by the High Priest of the Moon-god at Opis to the Moon-god, thus establishing the identity of our site at Khafaje as that of Opis, once the dominant royal city of Mesopotamia." Fig. 14 is described thus: "An exceptionally fine piece of Sumerian sculpture betraying the sculptor's understanding and observation of anatomical form. Notice the contrast between bone and flesh skilfully rendered, showing here most clearly in the folds of the neck, the indication of the collar-bone, and the pectoral muscles."



FIG. 15. SHOWING (ON THE BACK OF THE HAIR IN THE RIGHT-HAND PHOTOGRAPH) A BLUE FRIT KNOB, SURMOUNTING A BRONZE OR SILVER PIN, HOLDING THE COIFFURE IN PLACE: TWO VIEWS OF AN ATTRACTIVE FEMININE HEAD.



FIG. 16. A FEMININE HEAD WITH A THICK CROP OF HAIR: PLAITS ARRANGED IN HAT-LIKE FORM.

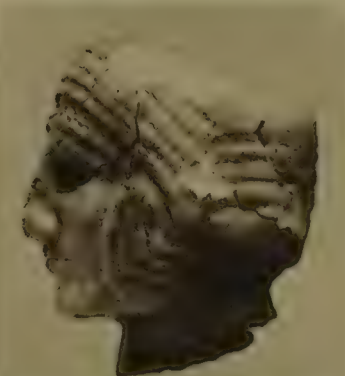


FIG. 17. ANOTHER VARIATION IN COIFFURE: A FEMININE HEAD, THE HAIR LOOPE OVER THE EARS.

SUMERIAN ART AT KHAFAJE: LINKS WITH EGYPT AND THE INDUS CULTURE.

REPRODUCTIONS BY COURTESY OF DR. HENRY FRANKFORT, DIRECTOR OF THE IRAQ EXPEDITION OF CHICAGO UNIVERSITY ORIENTAL INSTITUTE. (SEE ARTICLE ON PAGE 910.)



FIG. 18. OF VERY GREAT INTEREST FROM ITS RESEMBLANCE TO CONTEMPORARY EGYPTIAN STONEWORK (FIG. 19): A FRAGMENT OF A STEATITE VASE, CARVED WITH ANIMAL AND HUMAN FIGURES, FOUND DURING THE EXCAVATIONS.

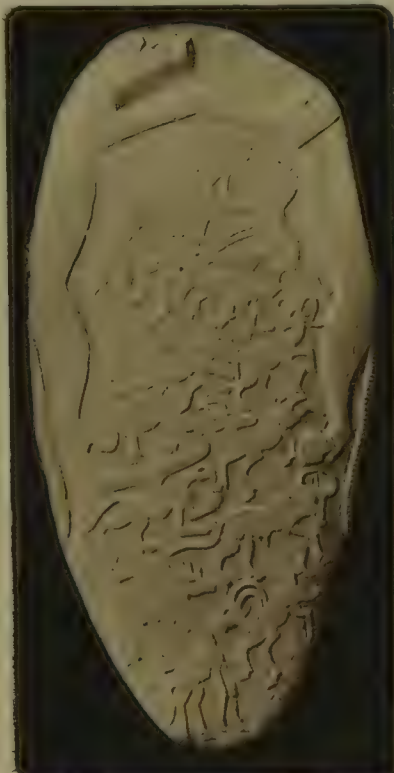


FIG. 19. AN EGYPTIAN RELIEF RESEMBLING IN STYLE, MATERIAL, AND AGE THE SUMERIAN VASE-FRAGMENTS IN FIGS. 18 AND 20: THE UPRIGHT KANGAROO-LIKE CREATURE IS A MASKED HUNTER OR ANIMAL-HEADED GOD.



FIG. 20. ANOTHER FRAGMENT OF THE SAME VASE (AS IN FIG. 18) BOUGHT IN LONDON, PREVIOUSLY STOLEN FROM KHAFAJE BY NATIVE DIGGERS: A DESIGN INCLUDING THE OTHER EAGLE-WING AND AN ANIMAL-HEADED HUMAN FIGURE.



FIG. 21. A STATUE SHOWING A MOST UNUSUAL ARRANGEMENT OF THE FLEECE GARMENT TYPICAL OF SUMERIAN COSTUME: BACK VIEW, SHOWING A BREAK BETWEEN IT AND A CARVED PEDESTAL BELOW.



FIG. 22. A STONE PLAQUE REPRESENTING THE NEW YEAR FESTIVAL: (TOP) THE FEAST; (SECOND ROW, L. TO R.) SERVANTS CARRYING A BOWL, LOAVES, A KID, AND A WINE-JAR; (THIRD ROW) HARPIST AND DANCERS; (CENTRE) A HOLE FOR FIXING THE PLAQUE TO A TEMPLE WALL-PEG.



FIG. 23. A LINK BETWEEN SUMER AND THE INDUS VALLEY: A STEATITE CUP, THE DESIGN INCLUDING TRIANGLES AS ON A FRAGMENT FROM MOHENJO DARO; AND REPRESENTING A PRIMEVAL REED-AND-MATTING HOUSE OF MESOPOTAMIA.

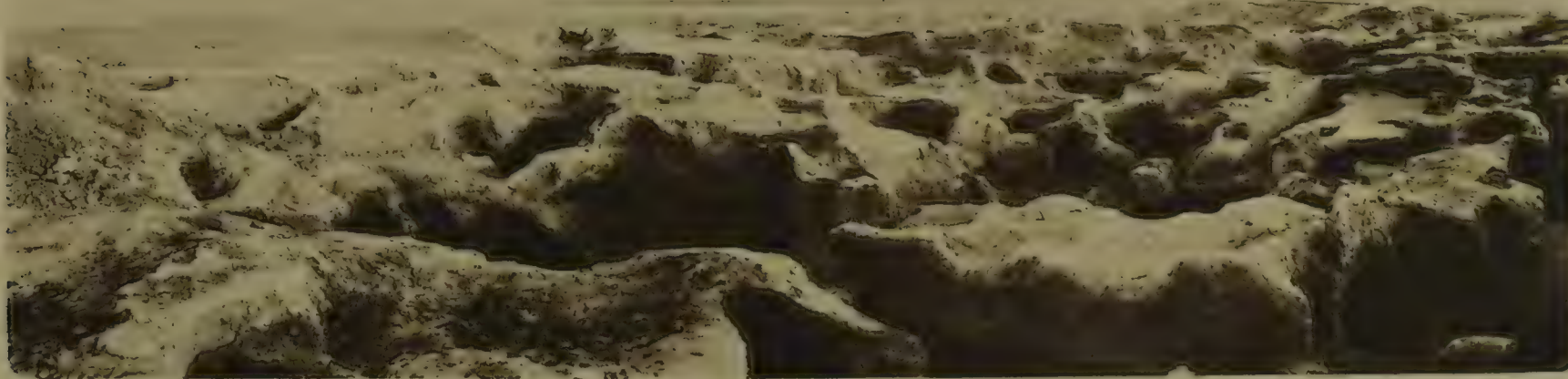


FIG. 24. THE SITE AT KHAFAJE, MESOPOTAMIA, AS IT APPEARED BEFORE THE EXPEDITION'S SCIENTIFIC EXCAVATIONS WERE BEGUN, BUT AFTER THE RUBBISH THROWN UP BY NATIVE ROBBERS HAD BEEN CLEARED AWAY: A VIEW SHOWING NUMEROUS FUNNEL-SHAPED HOLES DUG DOWN BY THE PLUNDERERS.

At the beginning of his article on page 910, to which these illustrations relate, Dr. Frankfort explains that four or five years ago, before the expedition had been authorised to dig at Khafaje, the site had been plundered by "Arab antiquity robbers." Fig 24 shows the funnel-shaped holes they sank in the soil. One specimen of their loot is the vase-fragment (Fig. 20), afterwards bought in London, and found to belong to the same vase as a fragment (Fig. 18) later discovered by the

expedition. These fragments are of exceptional importance from their Egyptian affinities shown by Fig. 19. Fig. 22 shows the Sumerian New Year Feast, mentioned in our issue of May 19, in connection with discoveries at Tell Asmar. Another object of extraordinary interest is the cup in Fig. 23, which represents primitive Mesopotamian reed-and-matting houses, and bears triangles like a vase design motif found at Mohenjo Daro, the famous Indus Valley site.

"WONDER HORSES" OF THE UNITED STATES:

THE GREAT THOROUGHBREDS MAN O' WAR AND EQUIPOISE.

PHOTOGRAPHS COPYRIGHTED BY L. S. SUTCLIFFE, LEXINGTON, KENTUCKY.

THIS being Derby Week, 1934, even the complete layman in Turf matters is interested in thoroughbreds: hence our publication of these photographs dealing with two of the greatest racehorses the United States has known. To write first of Mr. Riddle's Man o' War: he is a chestnut, foaled in 1917, by Fair Play out of Mahubah by Rock Sand. He raced as a two- and three-year-old; and he ran in 21 races, carrying from 115 to 130 lb., for distances of from 5 to 13 furlongs, winning 20 of these races, and being second in the one he lost. He cost £1000 as a yearling. He won stakes to the value of £49,893. And it has been written: "Man o' War is perhaps the greatest thoroughbred which America has produced. This country is now producing between 4000 and 5000 thoroughbred racehorses per year, and if it can produce one Man o' War every twenty years, it will be doing splendidly." No wonder Mr. Herbert Haseltine chose to sculpture him!

MAN O' WAR, WHO WAS FOALED IN 1917, WON TWENTY OF THE TWENTY-ONE RACES IN WHICH HE RAN, AND IS CLASSED BY MANY AS THE BEST THOROUGHBRED AMERICA HAS PRODUCED IN THE LAST FIFTY YEARS.



IN connection with the photograph which shows Mr. Herbert Haseltine with Man o' War and his model of that horse, it is unnecessary for us to say anything about the distinguished sculptor; our readers are very familiar with his work, for we have published many examples of it, including not only thoroughbreds, but famous prize animals. With regard to the latter, however, it may be added that a complete set of his famous British Champion Animals has been allotted a permanent home in Chicago. It is a subject for regret that no British museum has a set of these British animals; for, obviously, the sculptures are of the greatest interest to the owners and breeders of bloodstock and livestock in this country.



MAN O' WAR SCULPTURED: MR. HERBERT HASELTINE, THE DISTINGUISHED SCULPTOR (LEFT); HIS MODEL OF MAN O' WAR; AND MAN O' WAR HIMSELF.

MR. C. V. WHITNEY'S six-year-old Equipoise has been called "the American Wonder Horse." Not long ago it was recorded that he had won £64,594—with no three-year-old racing to speak of—and had only to pass Phar Lap (£66,450) and Sun Beau (£75,354) to become the greatest money-winning thoroughbred of all time. More recently, his first victory since his owner determined to attempt to beat Sun Beau's total earnings was in the Philadelphia Handicap at Havre de Grace, Maryland, which brought him £1160. He is a chestnut; son of Pennant and Swinging.



EQUIPOISE, A SIX-YEAR-OLD WHO HAS WON £65,750 AT THE TIME OF WRITING, AND IS EXPECTED TO EXCEED THE WINNINGS OF PHAR LAP (£66,450) AND SUN BEAU (£75,354).

UNDERWATER VIEWS OF PENGUINS: A NEW SIGHT FOR "ZOO" VISITORS.



PENGUINS AS SEEN BY SPECTATORS LOOKING INTO THE WINDOWED "POND WITHIN A POND" OF THE PENGUIN POND: BIRDS SWIMMING BEHIND GLASS, DIVING, AND IN PURSUIT OF THE EVER-WELCOME FISH.

As we noted in our issue of June 2, when we gave photographs of it, the "Zoo's" penguins have a new pond. Moreover, there is a glass-windowed "pond within a pond," a section so contrived that visitors can see the birds swimming under water, in the manner here illustrated. As to the pond itself, we may

recall that its bed is painted blue, with the result that its water takes on a cerulean hue. At first, the penguins were a little afraid of their new quarters, but familiar keepers and succulent fish speedily put them at their ease and they took to their more elaborate home as a penguin takes to water.

EVENTS AT HOME AND ABROAD: A PICTORIAL SURVEY OF CEREMONIAL AND OTHER HAPPENINGS OF THE WEEK.



GERMANY'S JUTLAND "VICTORY": EIGHT BELLS SOUNDED IN THE SKAGERRAK PLAZA. The anniversary of the Battle of Jutland, called in Germany "Gaugewin" and celebrated as a victory, was this year commemorated with special ceremonies. The flag of the former Imperial Navy is shown hoisted to a masthead in the Skagerrakplatz; and eight bells were sounded on the ship's bell of the "Moltke," which fought at Jutland.



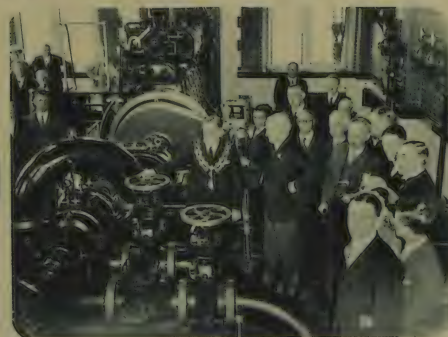
A FATAL CRASH AT CROYDON: AN "AIR FRANCE" MACHINE WHICH STRUCK A WIRELESS MAST AND FELL, KILLING THE PILOT AND MECHANIC. The pilot and mechanic of a French mail aeroplane, the only two occupants, were killed when their machine crashed into a small garden early on May 31 after striking a wireless mast. The machine had just taken off from Croydon with mail and freight and it failed to rise sufficiently to clear the mast. The victims were Captain Raymond de Fives, the pilot, posthumously awarded the Legion of Honour, and Roger L'Huillier, the mechanic.



THE NEPALESE ENVOY CONFERS THE ORDER OF RAJAWA UPON THE KING: LEAVING FOR BUCKINGHAM PALACE. The first Nepalese Envoy in London, Commanding-General Bahadur Shamsher Jung Bahadur Rana, was received by the King at Buckingham Palace on May 28, and handed his Majesty the insignia of the new Order of Rajanya. The Envoy is seen wearing a Nepalese Royal head-dress.



AN ANGLO-JAPANESE LINK: THE MEMORIAL SERVICE FOR ADMIRAL TOGO IN THE "WORCESTER," IN WHICH HE SERVED AS A CADET. A memorial service for the late Admiral Maruyama Togo was held on board the training ship "Worcester," at Greenwich, Kent. It was in this ship that the great Japanese sailor, who always kept a high regard for our Navy and its traditions, marked the naval era. He arrived in England in 1871, one of a batch of fourteen young Japanese officers. The Japanese Ambassador and Commander G. C. Steele, V.C., are seen here beside the portrait of Admiral Togo.



COMBATING THE DROUGHT: SIR HILTON YOUNG (RIGHT) OPENING THE NEW PUMPING STATION AT SWINDON, WHICH UTILISES AN ARTESIAN WELL. Sir Hilton Young visited Swindon on June 1, for the opening of an artesian well designed to safeguard the water-supply of the town. He referred to the efforts being made by the Government to stimulate action required by the emergency of the drought. He announced that he was arranging for a standing conference of the time representative bodies—the British Waterworks Association, the Institute of Water Engineers, and the Water Companies' Association.



FROM HONG KONG TO DARTMOUTH: THE 15,000-MILE VOYAGE OF A TWELVE-TON KETCH, UNDER SAIL. The little twelve-ton ketch, "Takmo-shan," fifty-four feet overall, arrived at Dartmouth on May 30, having been sailed from Hong Kong by five naval officers, of whom Lieutenant Payer was in command. The voyage was made by way of Japan, Kamohaka, the Aleutian Islands, the Panama Canal, the Bahamas and Bermuda, and took exactly one year.



A PANGOLIN ACQUIRED BY THE LONDON "ZOO": A MAMMAL WITH SCALES AND NO TEETH.



THE FIRST BINTURONG TO BE BORN IN THE LONDON "ZOO": A RARE MALAYAN CATAPINE ANIMAL. A recent arrival at the London "Zoo" is an African pangolin, or scaly anteater, presented by Mr. Stanley F. Woodward. The last specimen of this rare and delicate animal to be exhibited there was acquired over twenty years ago and did not long survive. Pangolins have no teeth, and the upper parts of the body and the whole of the long tail are covered with large overlapping, pointed horny scales. They can roll themselves up into a resilient ball.—A binturong, the first as far as is known, to be born in captivity, was born in London in April. Binturongs belong to the same family as the crests, but differ from them in having long, prehensile tails.



PRINCE GEORGE IN CAMBRIDGE: H.R.H. LEAVING AFTER INSPECTING THE TECHNICAL SCHOOL. Prince George visited Cambridge on June 2 and called at Fellowship House, a club for unemployed men, established in a disused factory. He was received by the Lord Lieutenant and the Mayor. He also visited the County Technical School, where a guard of honour of the school O.T.C., Boy Scouts, and Old Guides saluted him.



THE DUCHESS OF YORK AT MALVERN: H.R.H. WELCOMED WHEN SHE CAME TO OPEN A NEW WING AT THE GIRLS' COLLEGE. The Duchess of York visited Malvern on May 31, to open the new wing of the Girls' College, which includes a large hall, gymnasium, class rooms, and library. This last is the gift of the founders of the College, Miss Greenhalgh and Miss Poulton. The Duchess was received by the Chairman of the College Council (Sir Montagu Batslow), the Bishop of Worcester, the Lord Lieutenant of the County, and the headmistress, Miss J. M. Brooks. She also received a formal welcome from the town.



A PARADE OF RUSSIA'S MILITARY MIGHT: A GREAT CONCOURSE OF TANKS NEAR MOSCOW military review. In connection with these giant military displays, it is interesting to recall the words of M. Litvinoff on May 29, when, as mentioned on another page, the Soviet Foreign Commissioner proposed that the Disarmament Conference should be transformed into a permanent and regularly



WITH MECHANICS MAKING THEIR LAST PREPARATIONS FOR AN ADVANCE IN FORMATION. This remarkable photograph, just arrived from Russia, makes a worthy addition to the composite photographic impression of Soviet Russia's "intensity of war-mindedness" which aroused great interest in our last issue. It shows a tremendous array of tanks gathered in preparation for a recent

and it should afford the latter timely aid within its power, whether such should be moral, economic, financial, or other kind. It should not, of course, be assumed that in Russia military displays are inconsistent with a pacific outlook, any more than they are elsewhere.

THE DISARMAMENT SITUATION.

BY THE RT. HON. R. ANTHONY EDEN, P.C., M.P., LORD PRIVY SEAL.

*Being an Abridgment of the Talk Broadcast by Mr. Eden from Geneva on May 31.
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FOR eighteen months now I have been present at virtually all the work of the Disarmament Conference. During that time we have had many vicissitudes and some critical periods, but at no time in the history of the Conference has the outlook been so black as it is to-day.

The problems of the Conference are many, and by no means confined to Europe; I will not, however, attempt to deal with more than one of them this evening, because it is at once the most immediate and one which directly affects our own country. The relations of the Great Powers of Western Europe have gone through many phases since the war, but one element has always been present—the contrasting demands of France and Germany, which have found expression in the French demand for security and in the German demand for equality.

We can understand both these demands. The French demand for security is based on memory—a deep and abiding memory of past sufferings; the German demand for equality is based upon the instinct of a great nation to claim what she regards as her birthright. It is, however, one thing to appreciate these points of view and another to reconcile them. Their reconciliation has been the objective of British policy in these post-war years. It has often been said, and I think with truth, that the years immediately following Locarno were those in which Europe breathed most freely. No doubt this was precisely because the Locarno Treaties did, for the time at least, go some way to satisfying both the French demand for security and the German demand for equality.

This same problem has found expression at every stage of the work of the Disarmament Conference. When the Germans left the Conference on the first occasion, as long ago as the summer of 1932, negotiations were continued with our Ministers—and amongst those who took part in them was Mr. Norman Davis, the distinguished representative of the United States. These negotiations finally resulted in the return of Germany to the Conference, the Governments of the United Kingdom, France, and Italy undertaking

the Disarmament Conference, and gave notice of her withdrawal from the League. Faced with this situation, and believing it was scarcely possible to make effective progress in the absence of Germany, the Conference resolved to attempt another method. It suspended its sessions at Geneva, and decided, by means of negotiations, mainly through the

place in September and October last year, which finally resulted in a proposed basis for agreement being put forward by a number of Powers, including Great Britain, France, the United States, and Italy, at Geneva on Oct. 14. On that same day Germany withdrew from

do so. It was in an endeavour to find a possible solution that Sir John Simon addressed two questions to the French Government on April 10 last. I will repeat those two questions to you; and, before doing so, I should perhaps explain that "guarantees of execution" are provisions to ensure that a Convention is duly observed.

"The first question is this. Supposing it were found possible for agreement to be reached on guarantees of execution on the proposed Arms Convention, whether the French Government would be prepared to accept as the basis of such convention the United Kingdom's memorandum of Jan. 29, as modified in accordance with the proposals which were made by Chancellor Hitler to Mr. Eden, and which were communicated by the latter to the French Government on March 1." The second question was: If the answer to the first question is in the affirmative, what is the exact nature of the guarantees of execution which



THE FRENCH FOREIGN MINISTER SPEAKING VEHEMENTLY AT GENEVA: M. BARTHOU STATING THAT THE FRENCH GOVERNMENT COULD NOT ACCEPT A CONVENTION WHICH FROM THE FIRST YEAR MADE THEM REDUCE THEIR ARMAMENTS AND LEGALISED GERMAN REARMAMENT.

M. Barthou, the French Foreign Minister, speaking after Sir John Simon at the public meeting of the General Commission of the Disarmament Conference at Geneva on May 30, dealt somewhat caustically with the British delegate. Of the French Government's attitude, he asked: "How could they accept a Convention which from the first year made them reduce their armaments and legalised German rearmament?" On the Monday, he told Reuter's representative that, unfortunately, he did not speak the language of Geneva, and that that was why he had been misunderstood the other day. He added that it was incorrect to suggest that there was any friction between Sir John Simon and himself.

diplomatic channel, to try to arrive at that agreement which had baffled us for so long.

That was last November: in the six months that have intervened, his Majesty's Government have been in almost continuous negotiation. On Jan. 29 last, we ourselves produced a memorandum which embodied our views of the amendments which were necessary in the Draft Convention in order to secure agreement. It was after the production of this memorandum that I was sent to Paris, Berlin, and Rome in an attempt to secure its acceptance. The result of our efforts is apparent in the White Papers recently issued by his Majesty's Government. These contain statements of both the French and German positions, as well as our own. It must be confessed that this correspondence shows clearly how real is the divergence of view between the French and German Governments upon this question at the present time. The German statement makes it plain that no Convention is likely to be acceptable to the German Government that does not contain a considerable measure of immediate German rearmament. As regards the French attitude, the statement made to the Conference yesterday by M. Barthou, the French Foreign Minister, appeared to underline the conclusion to be drawn from the last French note; namely, that the French Government is not—at present, at any rate—prepared to agree to a Convention which legalises any immediate measure of German rearmament.

There, then, bluntly stated, is our present problem. It is so serious that it is clear that no amount of optimistic and well-intentioned phrases will suffice to solve it—and all the efforts so far made have failed to

the French Government propose? To this question the answer of the French Government was unfortunately negative. Moreover, M. Barthou's speech yesterday only served to underline that negative. It was impossible to draw any other conclusion from M. Barthou's words other than that, in the view of the French Government, there were no guarantees of execution which could be offered which would enable France to agree to a Convention legalising an immediate measure of German rearmament, without which

the German Government will not sign the Convention.

It must, therefore, surely be clear to all that the immediate question before the Conference is not, as I have seen suggested, whether the United Kingdom could or could not go far enough in guarantees of execution—that is to say, in measures of security, calculated to make the Convention effective—since M. Barthou has now made it clear beyond all possibility of doubt that the French answer to our question in this regard is "No."

What, then, is the present position? That our memorandum of Jan. 29 goes too far for the French and not far enough for the Germans. The German Government asks for more immediate rearmament than our memorandum allows for; while the French Government refuses to legalise any immediate German rearmament.

You will think that I have given you a gloomy account of the position and prospects of the Conference. I could do nothing else, if I was to be frank with you. We must face the reality of the situation, which is that, if neither France nor Germany will modify their most recent declarations of policy, there can be no agreed Disarmament Convention at the present time.



M. LITVINOFF AT GENEVA: RUSSIA'S REPRESENTATIVE (LEFT), WHO ADVOCATES THE SETTING UP OF AN ORGANISATION TO DEAL PERMANENTLY WITH THE QUESTION OF DISARMAMENT AND THE PREVENTION OF WAR.

He said: "Hitherto, Peace Conferences have mostly been called on the termination of war, and must have had as their object the division of the spoils of war. But the Conference which I have in mind should sit for the prevention of war."



MR. ANTHONY EDEN AT GENEVA: THE LORD PRIVY SEAL AT THE DISARMAMENT CONFERENCE.

The part played by Mr. Eden in the various discussions as to Disarmament is well known. He has been Lord Privy Seal since January of this year; and in the Birthday Honours List it was announced that he had been made a Privy Councillor. He was Under-Secretary of State for Foreign Affairs, 1931-1933, and he has been M.P. for Warwick and Leamington since 1923.

in a resolution to work for equality of rights under a system which would provide security for all nations. Fortified by this agreement, the Conference resumed its labours, but it soon became evident to us that, if it were to make any real progress forward, it would have to discuss the problems of disarmament and security in watertight compartments. Somebody would have to take the responsibility of tabling a complete Draft Convention, so that each Power should see the picture as a whole and see for itself the benefits and concessions attendant upon its signature. Thus it was that, in March last year, the Prime Minister came to Geneva and put before the Conference the United Kingdom's Draft Convention, which has been the basis of our work ever since, and still is so to-day. Indeed, the Conference actually adopted this Draft Convention as a basis for its future Convention on June 8 last year.

None the less, it became clear to all that this Draft Convention would not secure universal agreement without some adjustments. It was in an attempt to find agreement upon such adjustments that conversations took

Sumerian Animal Design of 3000 B.C.: Carvings in Stone and Ivory.

REPRODUCED BY COURTESY OF DR. HENRY FRANKFORT, DIRECTOR OF THE IRAQ EXPEDITION OF CHICAGO UNIVERSITY ORIENTAL INSTITUTE. (SEE ARTICLE AND PHOTOGRAPHS ON OTHER PAGES.)
WATER-COLOUR BY MISS G. RACHEL LEVY, THE EXPEDITION'S ARTIST.



ART OF 5000 YEARS AGO AKIN TO THE MOST MODERN SCULPTURE IN SIMPLIFICATION OF ANIMAL FORMS: AMULETS OF COLOURED STONE AND IVORY, WITH FRAGMENTS OF A STEATITE VASE (LEFT), FOUND AT KHAFAJE.

The objects shown on this plate all come from the same area at Khafaje, the site of the ancient royal city of Opis, some twenty miles to the south-west of Tell Asmar, and about thirty miles north-east of Baghdad. They were found in a temple datable to about 3000 B.C., lying to the north of the site, and had escaped the digging operations of robbers which occurred some five years ago, immediately above the temple, as described in Dr. Henry Frankfort's article on another page of this number. The variety of colour effects obtained by the use of different stones is shown very strikingly in this plate. On the left are two fragments of a green steatite vase, decorated with a representation of coiled serpents, whose bodies are picked out with hollows to indicate scales, which were then filled with red and yellow paste, a very rich effect being thus achieved. The remaining objects shown, all carvings of animals of an amuletic type, are worth studying, not only for

their scientific significance, but also for the masterly way in which the sculptors of 5000 years ago had first grasped the essential points of each animal form and then executed them so skilfully that each amulet is a carefully worked-out composition where simple and detailed forms balance admirably. The effect is shown particularly well in the top left and bottom right figures, where strong, simple lines render perfectly the characteristics of the animals, and also constitute intrinsically fine compositions. The bottom right figure—a ram—recalls the most modern sculpture in its simplification of form. As another example of the sculptor's appreciation of animal-form, note the massive head of the lion in semi-translucent stone (upper centre), and below it the little ram, which proclaims in every line the artist's feeling for its youth. At the top is an ivory leopard, its eyes and spots represented by actual holes, probably filled originally with iapis or coloured paste.

History Re-enacted in the Runnymede Pageant: Natural Colour Photographs.



THE TUDOR EPISODE: HENRY VIII., KATHERINE OF ARAGON, AND CHARLES V. (HOLDING HANDS) WELCOMING CARDINAL WOLSEY.

Henry VIII. is played by Mr. Brough Ansdell. Katherine of Aragon is here represented by Lady Elibank, and the Emperor Charles V. by Mr. Edward Voules. Cardinal Wolsey is played alternatively by Sir Barry Jackson and Mr. Paul Tingey (seen above). Others here are Anne Boleyn (Joy Fitzroy Lyon), Mary Tudor (Norah Lascelles), and Lady Salisbury (Elaine de Chail).



THE PLANTAGENET EPISODE: THE KINGS OF FRANCE AND SCOTLAND RIDING PAST EDWARD III. AND QUEEN PHILIPPA AT WINDSOR.

Edward III. is here played by Major Bourne-May, and Queen Philippa (next to the King to left) by the Hon. Lady Harvey. Next to right to the King is Queen Joanna of Scotland (Mrs. Gerald Aylmer). The King of France is played by the Rev. Eric Dawson-Walker. The King of Scotland (right) is here represented by a deputy for Major Bray.

From to-day (June 9) until June 16 the famous meadow of Runnymede, where in 1215 King John set his seal to Magna Carta, the keystone of British liberty, will be the scene of a great historical pageant re-enacting memorable occasions during 1800 years of our island story. It comprises eight episodes of local interest: (1) Romano-British. A.D. 44. Vespasian's advance up the Thames Valley; (2) Saxon. A.D. 884. The sack of Chertsey Abbey by the Danes; (3) Norman. 1215. The sealing of Magna Carta; (4) Plantagenet. 1358. Edward the Third's tournament at Windsor, where his prisoners, the Kings of France and Scotland, joust, and the Black Prince chooses a Queen of Beauty;

(5) Tudor. 1522. Henry VIII. and Katherine of Aragon entertaining the Emperor Charles V. at Windsor, with Cardinal Wolsey a prominent figure; (6) Stuart. 1683. A meet of Charles the Second's buckhounds at Sunninghill, and a highwayman interlude; (7) Queen Anne. 1711. The Queen at the first Ascot race-meeting; and (8) Georgian. 1816. Rural England after Waterloo. A country fair, with Wellington and troops returning from the war. The Prologue and Epilogue are by John Drinkwater. The Prologue will be spoken (at alternate performances) by Dame Sybil Thorndike and Lady Forbes-Robertson; the Epilogue by Irene Vanbrugh and Violet Vanbrugh. (Finlay Colour Process.)

THE 1934 DERBY: THE WINNER AND HIS OWNER AFTER THE GREAT RACE.



H.H. THE MAHARAJA OF RAJPIPLA LEADING-IN HIS WINDSOR LAD, WINNER OF THE DERBY.

His Highness the Maharaja of Rajpipla, K.C.S.I., whose Windsor Lad (C. Smirke up) won the Derby, has been an ardent patron of racing in England for some years past, as well as a follower of other sports, notably polo; and, further, he has headed the list of winning owners in India for the last two years. The first-class State he rules is in the Bombay Presidency and has an area of 1600 square miles, with a population of something over 206,000. He was born in 1890, and succeeded

in 1915. Days before the great race, he did not falter in his belief that Windsor Lad would win, and he then pointed out not only that his horse, Windsor Lad, was the only fancied horse that had won a race over the Derby distance this year, but that the race in question—the Chester Vase—is run on a left-hand course, like that at Epsom. It was the thirteenth Derby he had seen; but the first in which he had had a horse running. His home in England is The Manor, Old Windsor.

THE 1934 DERBY: FOUR CRITICAL MOMENTS IN THE RACE WON BY WINDSOR LAD—WITH COLOMBO THIRD!



1. THE START: THE HORSES GET AWAY WELL TOGETHER, WITH MEDIEVAL KNIGHT, STEVE DONOGHUE'S MOUNT, IN THE CENTRE—THE STARTER SEEN ON THE RIGHT.
3. AT TATTENHAM CORNER: WHERE TIBERIUS LED FROM WINDSOR LAD, MEDIEVAL KNIGHT, EASTON, COLOMBO, AND THE AGA KHAN'S BADRUDDIN AND ALISHAH.

As noted on the preceding page, the Derby was won on Wednesday, June 6, by Windsor Lad, owned by his Highness the Maharaja of Rajppla, trained by M. Marsh, and ridden by C. Smirke. Lord Woolvington's Easton (Gordon Richards up) was second, a length behind; and Lord Glanely's

Colombo (W. Johnstone up) was third, a neck behind Easton. The time was 2 minutes 34 seconds, equalling the record set up last year by Hyperion. Betting was 15-2; 100-9; and 11-8. Thus, once more, the favourite went down—in fact, more than an ordinary favourite, for Colombo had been

2. AT THE MILE POST: STEVE DONOGHUE LEADING ON MEDIEVAL KNIGHT (WHICH FELL BACK AT TATTENHAM CORNER); WITH GORDON RICHARDS ON EASTON BEHIND HIM.
4. THE FINISH: WINDSOR LAD WINNING BY A LENGTH FROM EASTON, IN 2 MIN. 34 SEC.; WITH THE "UNBEATABLE", COLOMBO THIRD, A NECK BEHIND EASTON.

tipped and re-tipped until the majority had come to regard him as unbeatable. Windsor Lad (Blandford Resplendent) cost his owner seventeen hundred guineas, and before the Derby he had won three thousand pounds in stakes. This year, as noted under the picture showing him being led-in, he won the

Chester Vase. He also ran in the Newmarket Stakes, when he beat Flammeno. Although there was some rain at Epsom, the going was distinctly hard. The King and Queen, the Prince of Wales, the Duke and Duchess of York, the Duke of Gloucester, Prince George, and the Princess Royal were present.

THE MOST FAMOUS DERBY PICTURE AND THE PHOTOGRAPH USED FOR DETAIL.

FRITH'S PICTURE REPRODUCED BY COURTESY OF THE NATIONAL GALLERY.



THE DERBY PHOTOGRAPHED AND PAINTED IN THE FIFTIES OF LAST CENTURY : (ABOVE) A "SNAPSHOT" TAKEN IN 1856 FOR THE USE OF W. P. FRITH, R.A., SHOWING THE ACTUAL SCENE AT EPSOM ; (BELOW) FRITH'S HISTORIC WORK, "THE DERBY DAY," MOST FAMOUS OF ALL PICTURES OF THE SUBJECT.

Several points of comparison will be noted between Frith's historic picture, now in the National Gallery, and the photograph (shown in our upper illustration) from which he took some of his detail, notably carriages and their occupants; while the general feeling in both is much the same. In his foreground, of course, the artist has assembled typical Derby Day characters from other sources of observation. Our issue of May 8, 1858 described the picture in a notice of the Royal Academy of that year. "Luncheon and small talk [we read] is the order of the day in the splendid open carriages which line the course. . . . Around, and mixing in with the carriage folk, are the usual professionals of the race-course—the acrobat, with

his pale-faced child who, bedizened in finery, looks wistfully at the lunch-cloth which John is spreading on the ground; Ethiopian serenaders; vendors of 'correct cards,' thimble-riggers, card-sharpers, and roulette-men, with their touts, attired as the primmest of Quakers and the greenest of countrymen, sending away their victims, thoroughly 'cleaned out.' . . . A portion of these ingredients, it will be seen, are out of date at the present day, the thimble-rig and the gaming-table having been ruthlessly prohibited by the authorities, and Epsom thus robbed of half its pictorial charms; but the artist who paints a work for all time has a right to adopt that period when his subject was in its prime in point of attraction and interest."



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Gilbert Cousland.

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incredible smoothness of riding; there's ready power for every need; silent synchromesh gears for simplicity; big reassuring hydraulic brakes for safety. In fact in every way you'll find motoring means more with a Morris. . . . **and the secret is Balanced Motoring**—that carefully planned combination of perfectly matched qualities found in every Morris car.

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"ENDEAVOUR" GAINS HER FIRST FLAG IN HER FIRST RACE: A BEAT TO WINDWARD AT HARWICH; THE "AMERICA'S" CUP CHALLENGER CROSSING THE BOWS OF "ASTRA" (LEFT) AND "BRITANNIA."

At the Royal Harwich Yacht Club's Regatta on June 2, the first race of the season for the big yachts, Mr. T. O. M. Sopwith's "Endeavour" won her first flag in a hard north-easterly wind. "Velsheda" carried away her boom at a time when she was leading with "Endeavour" second, and "Shamrock" also gave up, so that "Endeavour" "Britannia," "Candida," and "Astra" finished the first round of a two-round course in that order. The Sailing Committee did not then stop the

race, but all the boats, afraid of jeopardising new gear so early in the season, retired from the fray; and later the Committee relented and awarded "Endeavour" a win for her performance on the first round. This magnificent air photograph shows the challenger in the foreground, hard pressed with mainsail unreefed, heeling well over with the sun shining on her sails, as she crosses "Astra" and "Britannia" on the beat to the Cork Lightship. "Endeavour" won her second race on June 4.

OUTDOOR OCCASIONS OF THE 1934 SUMMER SEASON.



THE ESHER PAGEANT AT SANDOWN PARK: A SCENE OF 1830—PRINCE LEOPOLD OF BELGIUM (AFTERWARDS KING LEOPOLD I.) ENTERTAINING GUESTS, AMONG WHOM WAS SIR WALTER SCOTT, AT CLAREMONT. The Escher Pageant was held on June 2 in the paddock of Sandown Park racemourse. The scene was held in 1830, when Prince Leopold entertained King William IV. and Queen Adelaide at a gateparty given in honour of Sir Walter Scott, then his guest at Claremont. Escher, Scott had come south to say good-bye to his son, an ensign in the 17th Hussars, ordered abroad.



THE BATH AND WEST SHOW AT TNSFORD: A GENERAL VIEW. The Bath and West and Southern Counties Society's Show was held President, Mrs. H. O. Morrell, placed part of her private grounds at for the increased number of livestock and agricultural



DURING THE JUDGING OF HUNTERS FOALED BEFORE 1931. this year on the outskirts of Oxford, from May 20 to June 2. The disposal of the Society, so that there was ample accommodation implements exhibited. Next year's show will be at Taunton.



THE OPENING MEET OF THE COACHING CLUB, IN HYDE PARK: ONE OF THE SEVEN COACHES PRESENT STARTING FROM THE POWDER MAGAZINE, FOR THE DRIVE TO HURLINGHAM. The Coaching Club held its opening meet on June 2 at the Powder Magazine in Hyde Park. After the customary tour of the Park they left for Hurlingham. Of seven coaches there were regimental drags—Royal Artillery, Royal Engineers, and R.A.S.C. The driving members present were Captain the Hon. George Savile, and Messrs. W. W. Theseld, W. R. Collier, and Bertram Mills.



As our photograph shows by the size of the audience, the open-air production of Shakespeare in Regent's Park is proving very popular with the London play-going public. To enable them to hear better, amplifiers are fixed in several trees here and there about the auditorium. Our photograph was taken during the revival of "Twelfth Night," a play that lends itself particularly well to outdoor treatment. The cast included Miss Margaretta Scott as Viola, Miss Anne Nourse as Olivia, Mr. John Drinkwater as Malvolio, Mr. Robert Taylor as Sir Toby Belch, Mr. Henry Hewitt as Sir Andrew Aguecheek, and Mr. Leslie Fennell as Feste, the clown. The producer was Mr. Robert Atkins. On June 4 a ballet was given for the first time at the Open-Air Theatre.

AN OPEN-AIR SHAKESPEAREAN REVIVAL ATTRACTS A LARGE AUDIENCE IN REGENT'S PARK: A GENERAL VIEW OF STAGE AND "AUDITORIUM" DURING THE RECENT PRODUCTION OF "TWELFTH NIGHT," SHOWING AMPLIFIERS FIXED IN TREES TO CARRY THE DIALOGUE.



THE KING'S ARRIVAL FOR THE CEREMONY OF TROOPING THE COLOUR: (FROM LEFT TO RIGHT) THE PRINCE OF WALES, HIS MAJESTY, THE DUKE OF YORK, AND (IN THE BACKGROUND) PRINCE ARTHUR OF CONNAGHT. This year the King's birthday—his sixty-ninth—fell on a Sunday (June 3), and consequently the traditional ceremony of Trooping the Colour, in honour of the occasion, carried out by the Brigade of Guards on the Horse Guards Parade, took place on the following day. Last year, it may be recalled, it was not considered advisable for his Majesty to take part in the ceremonial in person (as Colonel-in-Chief of the Brigade of Guards) and this time it was a source of great gratification to all concerned that he was once more able to do so, as in former years, especially as indicating an



A GREAT MILITARY PAGEANT IN THE KING'S HONOUR OF THE SCENE ON THE HORSE GUARDS PARADE.



WHICH (UNLIKE LAST YEAR'S OCCASION) HIS MAJESTY WAS AGAIN ABLE TO ATTEND: THE ANNUAL CEREMONY OF TROOPING THE COLOUR—A PANORAMIC VIEW SHOWING THE GUARDS MEMORIAL (CENTRE BACKGROUND), THE DUKE OF YORK'S COLUMN (RIGHT BACKGROUND), AND THE ADMIRALTY (EXTREME RIGHT). evolution, was performed, as usual, with the precision for which the regiments of the Guards are famous. The Colour trooped was the King's Colour of the First Battalion of the Scots Guards. In our right-hand photograph is seen the concluding manoeuvre.

The Women's League of Health and Beauty gave a great demonstration in Hyde Park, near the Serpentine (visible in the background of our illustration) on the afternoon of Saturday, June 2. This photograph shows, in the foreground, a series of graceful movements and attitudes in a kind of ballgame. Just beyond are seen some of the leaders of mass exercises (each on a raised stand), on whose action the participants seen in the background model their movements. The League, which now numbers no fewer than 37,000 members, was founded by Mrs. Eglot Slack. Her daughter, Miss Fionnula Slack, is also prominent leader in physical exercises. On May 31 and June 1, it may be recalled, Miss Slack led another demonstration in the Albert Hall.

PERSONALITIES OF THE WEEK:

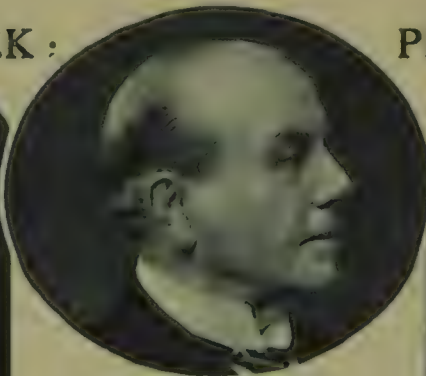
PEOPLE IN THE PUBLIC EYE.



MR. GERALD LODER.
(New Baron.) For political and public services. President of the National Union of Conservative and Unionist Associations, 1924-26. M.P., Brighton, 1889-1905. Chairman of the Southern Railway since 1932. Is seventy-three.



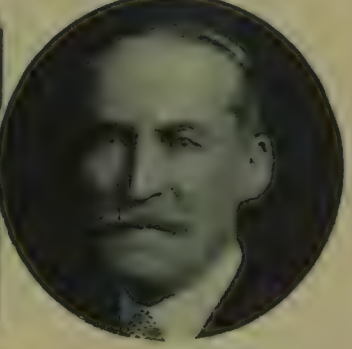
LORD ALNESS.
(New Baron.) Lord Justice Clerk and President of the Second Division, Court of Session, 1922-1933. Counsel to Inland Revenue, 1913. Secretary for Scotland, 1916-22. M.P. (Liberal) Wick Burghs, 1910-1918; and (Coalitionist Liberal) Roxburgh and Selkirk, 1918-22.



LORD WAKEFIELD.
(New Viscount.) For public services, especially to civil aviation. Associated with many famous achievements in aviation and motoring. His very many acts of philanthropy include the presentation of Nelson's log-book to the nation, and the endowment (1932) of "Toc H," Poperinghe.



SIR HUGO HIRST.
(New Baron.) For public services. Chairman and managing director, General Electric Co., Ltd. Began with a small electrical shop in the City. Responsible for some of the biggest developments in electricity in this country. A well-known sportsman.



EARL LUCAN.
(New Baron of the United Kingdom.) Captain of the Corps of Gentlemen-at-Arms, January-June, 1929, and since 1931. Conservative Whip, the House of Lords, from 1920 to 1931; Government Chief Whip since 1931.



MRS. ELIZABETH MARY CADBURY.
(New D.B.E.) For educational and social services. Widow of the founder of Bournville. A Justice of the Peace. Past President, National Council of Evangelical Free Churches. President, Midland Division Y.M.C.A. Chairman, Bournville Village Trust.



PROFESSOR G. ELLIOT SMITH.
(New Knight.) The famous anthropologist. Professor of Anatomy in the University of London (University College). Has contributed to "The Illustrated London News" on archaeological and anthropological subjects. Wrote "The Diffusion of Culture."



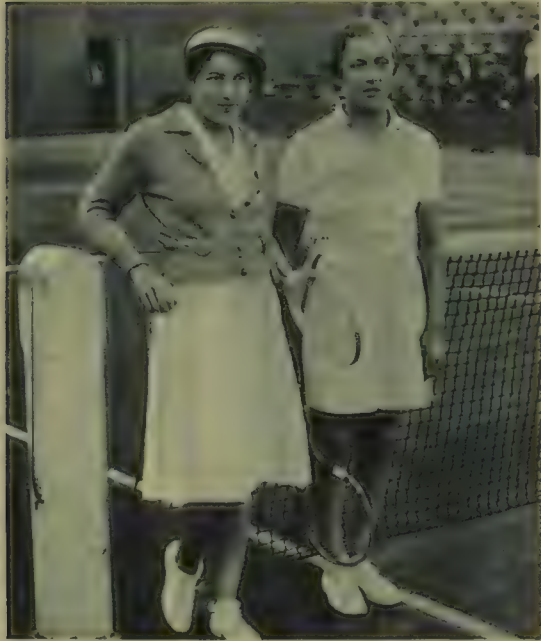
MR. H. B. GROTRIAN, K.C.
(New Baronet.) For public services. Chairman, Provincial Newspapers, Ltd. Formerly a director, "The Illustrated London News" and "Sketch," Ltd. Recorder of Scarborough, Justice of the Peace. M.P. (Conservative) S.W. Hull, 1924-29.



DR. F. G. BANTING.
(New K.B.E.) The famous Canadian discoverer of insulin, extensively used in the treatment of diabetes. Professor of Medical Research, the University of Toronto. Received the Nobel Prize, 1923, for his discovery of insulin. Is forty-three.



MISS A. F. J. LLOYD STILL.
(New D.B.E.) President of the International Council of Nurses. Matron of St. Thomas's Hospital, 1933. Member of Queen Alexandra's Imperial Army Nursing Board. President of the International Council of Nurses, 1933.



A BRITISH LAWN TENNIS CHAMPION OF FRANCE: MISS SCRIVEN (LEFT); WITH MISS JACOBS, RUNNER-UP. In the French Lawn Tennis Championship at Auteuil, the British Empire retained the women's singles. After a great struggle lasting two hours, Miss M. C. Scriven, aged twenty-two, beat Miss Helen Jacobs, American champion, by two sets to one (7-5, 4-6, 6-1). The contest was watched by the British Ambassador.



WINNER OF A THRILLING ROUND-THE-HOUSES RACE (ISLE OF MAN): BRIAN LEWIS.

The Hon. Brian Lewis won the Mannin Moar, or second race, Round-the-Houses with great ease on June 1, driving his Grand Prix Alfa - Romeo. His average speed was 75.34. The Alfa-Romeo [Cont. opposite.]



SIR HENRY DOBBS.
A notable Imperial administrator. High Commissioner for Iraq, 1923-29. Died May 30; aged sixty-two. Entered I.C.S. 1892; and joined the Political Department, 1899. Undertook various missions in Persia, Mesopotamia, and Afghanistan.



LORD ERSKINE, M.P.
Appointed Governor of Madras in succession to Lieut.-Colonel Sir George Frederick Stanley. Eldest son of the Earl of Mar and Kellie. M.P. (Unionist) for Weston-super-Mare, 1922. Assistant Government Whip, 1931. Is thirty-nine.



THE DUKE OF GLOUCESTER INSPECTS METROPOLITAN "SPECIALS": PRESENTING DIVISIONAL CUPS.

The Duke of Gloucester inspected the Metropolitan Special Constabulary in Hyde Park on June 3. He took the salute at the march-past and presented cups won by detachments for drill and first-aid work. The Duke, who wore the uniform of the 10th Hussars, was received by the Home Secretary, Sir John Gilmour, and Lord Trenchard.



THE AMERICAN TEAM, AURORA, WITH THE ROEHAMPTON OPEN CUP: MR. TALBOTT, MR. KNOX, MR. POST, AND MR. BOESEKE. (L. TO R.) Aurora, the visiting American polo team, have had a brilliant career in England. On May 21 they won their first match with ease; and on June 2 they won the first of the season's open tournaments by beating The Panthers in the final tie of the Roehampton Challenge Cup, nine-six. Their triumph in this case was not, however, an easy one; yet they had greatly superior ponies.



THE PRINCE OF WALES AT THE NEW POLICE COLLEGE AT HENDON: INITIATING THE BUILDING OF THE NEW PEEL HOUSE.

The Prince of Wales visited Hendon on May 31, and laid the foundation-stone of the new training-college for constables there, and opened the Police College where cadets are now being trained for the higher posts of the service. The Prince flew to Hendon. He was received by the Home Secretary and Lord Trenchard. Those present included Lord Byng, Lord Bridgeman, Sir Philip Sassoon, Sir Rollo Graham-Campbell, and Mr. Ormsby-Gore.

He said to me—he got bowled and
came out for a duck...



I said to him—I got bored and
came out for a Johnnie Walker..!

The World of the Theatre.

By J. T. GREIN.

A REAL COMEDIENNE: INA CLAIRE.

AMERICA sent us an actress of rare quality in the person of Miss Ina Claire. The play, "Biography," with which she came, thanks to Mr. Noel Coward, was a great success in the States—so great that, on closer acquaintance in London, we were disappointed; and the piece was withdrawn after a run of only eight weeks. It is, after all, nothing more than a Bohemian bavardage of the lightest kind. Often witty, always flippant, now and again bordering on the salacious, it is, in the main, the story of a light-o'-love artist, who uses men as her experimental victims until she falls in love with a boy, the editor of her Biography, ten years her junior, and realises that the gulf of years would render a permanent union ominous. Then she flew from New York, no doubt in quest of further adventures, leaving behind her memories and a trail of admirers, all of whom wanted the woman but not her mentality. It is a clever piece of work, but it lacks coherence, and the author often resorts to lengthy contemplations and episodic excursions which have little to do with the case and rather weary our audience. Besides, all the figures that surround Marion Froude, the heroine, are more or less caricatures, cleverly drawn, but without inwardness.

All his attention and his human insight is concentrated by the author on his central figure. She is alive, she is vivid, she is alluring, she is—let me call it—amoral by nature. Yet Marion is, *au fond*, an adorable person; we forgive her peccadilloes because we understand her temperament. We took to her because the actress, Miss Ina Claire, knew how to impress whilst obtruding; because she disarmed us whenever she proclaimed her ideas of amorality with a glint in her glad eye. She understands the fine art of

performance. We should know more of her before we pronounce a definite opinion. Miss Claire played the part of Marion so often that she had the opportunity to probe it to its utmost depth. Still, whatever her achievement in other characters, this first more intimate acquaintance with her talent was a manifestation of an uncommon dower of all the qualities that make a "real comedienne."

"MILESTONES."

The visit of M. Albert-Lambert and the company of the Comédie Française to the Cambridge Theatre was not only interesting as an occasion, but the presentation of their repertory, ranging from Sophocles to Molière and Victor Hugo, had another interest. It marked the milestone of a road unfamiliar to our English theatre. For it does not matter whether the play be a romantic essay like "Ruy Blas," or whether it is of the classic past, like "Œdipe Roi," these players preserve one method, and their plays follow a technique strange to our own. Our genius is for experiment, for freedom, and for originality of treatment. It is the characteristic of the Comédie Française that the convention observed is rigid and formalised. The tread is carefully measured, and the declamation finely balanced. And what is the result? We watch and admire acting informed with rare assurance, for the merits of performance are the heritage of a long and honourable tradition. But we also feel the sharp distinction which divides this approach from our own. The manner is static and the spirit alien; so, though we may admire the refinements of performance, appreciate the co-ordination of team-work, listen and enjoy the splendour of verbal delivery, it is not the play that is the focus of attention. The vitality is disclosed in a perfection of style that can endow a work with interest and value independent of its intrinsic worth. It is a vitality rooted in tradition, in the inflexibility of canons scrupulously obeyed. It is a vitality born on the stage, and owes little to the life of the world beyond.

"The Voyage Inheritance," which is now at the Shaftes-



THE CLIMAX OF ONE OF THE EMOTIONAL "TRIANGLES" IN C. L. ANTHONY'S NEW PLAY, "TOUCH WOOD," AT THE HAYMARKET: MAB LAWRENCE (DOROTHY HYSON) AT THE MOMENT AT WHICH SHE THINKS SHE HAS BEEN SUCCESSFUL IN CAPTIVATING THE AFFECTIONS OF ROBIN HERRIOT (IAN HUNTER), A MARRIED MAN.

"Touch Wood" is the third play by C. L. Anthony (Miss Dodie Smith); her previous successes were "Autumn Crocus" and "Service." The scene is a remote hotel in Scotland, which shelters two emotional "triangles." Robin Herriot, still very much in love with his young wife, becomes involved in a trifling intrigue with Mab Lawrence—a tremendously serious affair in her young eyes. The McCrossans, a middle-aged Scottish couple, find the tranquil surface of their domestic life ruffled by the charms of a designing minx, Mrs. Berridge.



"TOUCH WOOD": THE WOULD-BE YOUNG VAMP FINDS THAT SHE IS ONLY A SCHOOLGIRL AFTER ALL—MAB LAWRENCE (RIGHT) CONFESSES TO SYLVIA, THE WIFE OF THE MAN SHE IMAGINED SHE HAD COMPROMISED (MARIE NEY).



"TOUCH WOOD": THE MASTERLY SPINSTER, MISS ENTICKNAP (FLORA ROSS; RIGHT), TAKING THE PART OF THE CHILDREN, NONNY AND EDWARD LAWRENCE (PAMELA STANDISH AND DESMOND TESTER), IN INDIGNANTLY REBUTTING THE UNPLEASANT INSINUATIONS THAT MRS. BERRIDGE (ORIEL ROSS; LEFT) HAS THROWN ON THEIR ELDER SISTER, MAB LAWRENCE.

skating over thin ice to perfection. In this respect she is entirely different from the many American actresses seen in London. Her motto seems to be "featherweight," no poundage ever. Her personality lends itself to that. In appearance she is a Parisienne, not only in countenance, manner, gesture, but in *chic* and piquancy of diction. Her galliard ways are never of American brusqueness; in "Biography" she conveyed all the time: "I am I, you must take me as I am—a philanderer on the high road of life, with Mormonian morals, but a heart of gold." She made her audience revel in her guileless naughtiness, instead of creating blushes of indignation. There are such people in life, and Mr. Behrman has drawn her with no uncertain touch.

Besides, Miss Claire has one quality which is almost unique, at least among actresses of English or American descent. She can change what musicians call her diapason without ever destroying the harmony of the action: with an almost imperceptible change of note in her voice or a volatile mutation of countenance, she flits from the hilarious to the pathetic. She will guffaw, she will mock at one of her suitors one moment, and the next her features mark sadness, her flighty tone turns to sighful sympathy. Such acting in a play of a gallivanting and cynical tendency reaches the perfection of comedy acting. In "Biography" she vied with Marie Tempest and Miss Fontanne in the miraculous change of moods which captures and enraptures audiences. Seeing this fine performance, there was an inclination to shower upon our visitor superlatives of praise. But, as one of my colleagues said recently, it is unwise to judge an artist by one



"TOUCH WOOD": MR. AND MRS. MCCROSSAN (FRANK PETTINGELL AND ELLIOT MASON), AFTER THE FORMER HAS GIVEN CAUSE FOR SUSPICION IN THE MATTER OF CONJUGAL FIDELITY.

This milestone is not far behind, and it gives a value to our own period.

But go to the Haymarket, and, in Miss "C. L. Anthony's" "Touch Wood" you have a good example of the well-written, well-constructed play of to-day. It is full of bold theatrical effects, and they ring true because the characters have been drawn convincingly. It is alive with humour, and the spontaneity of it throws the emotional crises into higher relief. It tells a story that is, except in one scene, neither fantastically romantic nor fervently reforming, but a fairly credible and persuasive story that skilfully employs two generations. Youth knocking at the door, as in Ibsen's "Master Builder," is a Viking. It is modern in its frankness, its arrogance, and its ruthlessness. But it is the expression of inexperience, and not viciousness. Age in the man means momentary folly, and in the woman sharper realisation. So out of this triangle we get Miss Marie Ney's wife, poignant in its comprehension; Mr. Ian Hunter's husband, lively in its knowledge; and Miss Dorothy Hyson's girl, possessive and passionate, as key-points to an action where every character is not only sharply differentiated and individually within the story, but provides actors with opportunities always splendidly taken.



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THE WORLD OF MUSIC.

THE ITALIAN SEASON.

THE first of the Italian operas to be produced at Covent Garden this season was "La Bohème," which retains its popularity through all the variations of fashion in the world of music. It is certainly the most lyrical and the most spontaneous of Puccini's operas, and the most exacting musician will find something to enjoy in this work of fine craftsmanship. But part of its fascination for the public is due to its sentimental story of Bohemian life. The British and American public has an insatiable appetite for sentiment and Bohemia, if mixed together in the right proportions. It is all the more odd that their taste in this respect has been most successfully gratified by an Italian composer, for the Latins, as a rule, are not so susceptible to this kind of thing. I never cease to wonder why it is that neither England nor America has produced a sentimental opera on the grand scale of "La Bohème," seeing how strongly such work appeals to the public in these countries.

The Mimi this year was Eide Norena, who has a voice of ingratiating quality suitable to the character. Margit Bokor, whose singing in "Arabella" was one of the most pleasurable memories of the first performance of that opera, was an excellent Musetta, and Angelo Minghetti (Rodolfo) is a tenor whose virtues are well known here; he has a very agreeable voice, and is a good artist. The performance was a pleasing one, and showed the superior quality of Gino Marinuzzi, the conductor, who is one of the best Italian conductors we have had recently at Covent Garden.

The only other Puccini opera to be given this year is "Turandot," which, apart from "Bohème," is probably his best work. The first act of "Turandot," in which the influence of the Russian operas of Moussorgsky, especially, is very marked, is one of the finest acts that Puccini ever wrote. In fact, it will hold its own with the work of any operatic composer since the death of Verdi. The skill with which the various elements of the action are blended together is extraordinary; the music flows from the lyrical to the violently dramatic with the greatest naturalness and effectiveness. Violence and sentiment are mingled in a masterly fashion, and for sheer musical ability it would be difficult to find anything to surpass this first act of "Turandot." The second

act is also extremely effective, but the performance on this occasion had a certain raggedness and insecurity which I can only attribute to insufficient preparation. I cannot believe that this particular performance could have been satisfactory either to the conductor, Gino Marinuzzi, or to the producer, Dr. Otto Erhardt. But no doubt the subsequent performances will go much more smoothly. The new Calaf, Armand Tokatyan, made a good impression. The Turandot of Anne Roselle seemed a little weak vocally in the middle register in the second act, but will very likely improve in this respect after the first performance. That delightful trio, Ping (Aristide Baracchi), Pang (Luigi Cilla), and Pong (Giuseppe Nessi), provided, as usual, a great portion of one's enjoyment of this opera.

SALZBURG IN SUSSEX.

I must say a word about Captain John Christie's delightful new miniature opera-house which he has built adjacent to his house at Glyndebourne, in the South Downs, near Lewes. This little theatre, perfectly equipped with modern stage lighting, etc., with an orchestral pit to hold seventy players and an auditorium holding rather over three hundred persons, was opened last week for a fortnight's season of Mozart's "Figaro" and "Cosi Fan Tutte," as was noted under a double-page of pictures in *The Illustrated London News* of June 2. The production of "Figaro" under Fritz Busch, from the Dresden Opera House, and Carl Ebert, from Berlin, was first-rate in every respect. It is certainly the best production of "Figaro" that has been done in England in our time. Not only was there a splendid all-round cast, including Willi Domgraf-Fassbaender, from Berlin, as Figaro, and Luise Helletsgruber, from Vienna, as Cherubino, with other excellent artists, English and foreign, and unusually beautiful scenery and costumes by Hamish Wilson; but the whole production had been so carefully prepared and so thoroughly rehearsed under Fritz Busch that I am sure it was a revelation of Mozart to a great number of the audience.

In fact, I cannot praise this new venture too highly. My one fear is that I cannot see how it can ever possibly pay its way. If, however, Captain Christie can afford (like the famous Prince of Hohenzollern-Hechingen, in the 'fifties of last century) to give an annual festival at Glyndebourne at his own expense, then, if he keeps up to the standard set by

his first production, I am certain that Glyndebourne will become famous all over Europe. But I hope nothing will persuade him to overwhelm his beautiful theatre and its surroundings with the operas of Wagner. Let him leave these big things to big institutions like Covent Garden, and concentrate on producing superior works, such as, for example, the operas of Mozart, of Gluck, and Berlioz's masterpiece of comic opera, "Beatrice and Benedict." Then we shall have a rival to Salzburg in Glyndebourne.

W. J. TURNER.

UNKNOWN PERSIA.—(Continued.)

India to Persia and Zanzibar. H.H. the Agha Khan receives, as head of the sect, the tithe instituted by Hasan-i-Sabbah." Miss Stark penetrated to the old fortress of the Rock of Alamut and to the ruins of the Castle of Lamiasar, which was captured by the Assassins in A.D. 1083, and reduced in 1256, after a six months' siege, by Hulagu the Tartar, along with some fifty or more strongholds of the Isma'ilians. This ruin, lying in extremely unhealthy, malarious country, is hardly known at all to European travellers, and indeed known only vaguely to the Persians themselves; and Miss Stark's survey and description of it—achieved after a journey of extraordinary interest—form a most valuable contribution to historical antiquities.

Farther east, near the shores of the Caspian, stands the Throne of Solomon—a majestic peak, if we may judge by the admirable photographs which accompany Miss Stark's narrative. Here, legend has it, Solomon took his bride, the Queen of Sheba, as to "the coldest place in the world"; for only such a temperature (apparently by a kind of homeopathic treatment) could cure her of her chilliness to her elderly husband. The ascent to this forbidding altitude (calculated to be about 14,000 feet) was perhaps the most gallant of Miss Stark's enterprises, the more so because she was handicapped by weakness following upon serious illness. Through the deception of her guide, she was denied the triumph of reaching the highest point; but the admiring reader will share her just elation when she stood on the top of the great buttress, "the threshold of our desires," and surveyed the astonishing panorama of hill, jungle, and valley—most of it unexplored—which was spread out before her. "This is a great moment, when you see, however distant, the goal of your wandering. The thing which has been living in your imagination suddenly becomes a part of the tangible world." This indomitable pilgrim has a happy talent for communicating the thrill of that "great moment," and of making her experiences live not only in her own imagination, but in that of her readers.

C. K. A.



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A PAGE FOR COLLECTORS. AN EXHIBITION OF ENGLISH NEEDLEWORK.

By FRANK DAVIS.

FRANK Partridge and Sons, Limited, announce an exhibition at their King Street Galleries which comprises a wide range of English needlework, mainly of the seventeenth and early eighteenth centuries. A great number of the items were once the property of Mr. Percival Griffiths, and are of the quality one expects from that famous collection. Of them the most remarkable, and to one visitor, at least, the most pleasing, is the hawking set illustrated in Fig. 1—a luxurious, extravagant, and at the same time delightful example of James I. needlework.

The sport still has its devotees, as witness various articles in various papers; also, only a month or so ago, passing St. James's Palace, I met a well-groomed woman carrying an equally well-groomed falcon on her wrist. This I hereby commend as a pretty affectation, for the falcon is superior to both the parrot and the monkey in style, if not in wisdom, and is less likely to spread alarm and confusion among his Majesty's subjects than lions, leopards, or other fauna.

still the subject of immense pains on the part of those who were rich enough to indulge in it. He had a Master Falconer, with three assistants, and the former, Sir Thomas Monson, says Sir Anthony Weldon, in his "Court and Character of King James," "was, in truth, such an one as no Prince in Christendom had, for what flights other Princes had he would excel them for his Master." Once upon a time—as witness many a Gothic tapestry—a nobleman was as proud of his falcons as of his wife, and would take them to church with him on Sundays, to the scandal of

seems to preserve something of the naïveté of an earlier period. Apollo is pursuing Daphne; the Phoenix is sitting on its flaming nest; monsters, snails, butterflies, harpies are spread about hap-



2. A PIECE OF EARLY SEVENTEENTH-CENTURY NEEDLEWORK (IN PURLED BULLION AND SATIN STITCH ENRICHED WITH SPANGLES), WHICH COMBINES A NUMBER OF CONVENTIONAL MOTIFS WITH GREAT VERVE AND SPONTANEITY: CUPID, APOLLO, DAPHNE, THE HARPIES, PAN, A PHOENIX, AND MANY MONSTERS WORKED INTO A REMARKABLY HARMONIOUS COMPOSITION.



1. AN OUTSTANDING EXHIBITION OF ENGLISH NEEDLEWORK IN KING STREET, ST. JAMES'S: A HAWKING SET, BEAUTIFULLY WORKED IN COLOURED SILKS MINGLED WITH GOLD IN A PATTERN OF BLACKBERRY BLOSSOMS AND FRUIT AND MISTLETOE; GIVEN BY JAMES I. TO LORD DUDLEY NORTH.

In the centre is seen the bag, with a ring and hook of gold and enamel; on the left is the glove; on the right is the lure.

Reproductions by Courtesy of Messrs. Frank Partridge and Sons, Ltd., King Street, S.W.1.

Would you hear more of this, or of the gentleman I met in the Underground last year, who produced two magpies from a bag and proceeded to entertain me with a first-class performance, making them climb up and down his arm and sit on his hat? Maybe you would, but on this occasion I must keep to the point, which was aptly defined on the spot by an onlooker, who confided to me that "Them there birds is a fair masterpiece." Well, it seems to me that this hawking set is a masterpiece in its way; fairly careful enquiries have so far not produced anything of the same category quite so fine or quite so pleasing. This glove, bag, and lure are known to have been a present from James I. to Lord Dudley North, and each of these pieces is worth the closest attention. It is not easy in the reproduction to distinguish the details of the gold and enamelled ring and hook of the bag, which consist of a design of blackberry blossoms and fruit, with an oak tree upon the hanger portion; but a similar design is used for the needlework of both bag and glove, plus the addition of scrolls of mistletoe, the whole being carried out in coloured silks mingled with gold.

The lure (the horseshoe-shaped object on the right) is hardly less distinguished, being bound with narrow braids of green and gold. Perhaps I should explain that a lure can be made of any bent piece of metal, and is generally covered with feathers; it is held up so that the hawk can see it, and pieces of meat are attached to its strings.

James was a notable falconer in an age when this ancient sport was dying out, but when it was

the genuinely pious; but then hawking is one of the most ancient of pastimes, known in China, it is said, for at least 2000 years before Christ, and apparently as popular in Nineveh a thousand years B.C. as it was in Saxon England 1000 years A.D. (In the Bayeux Tapestry Harold is depicted embarking for Normandy with a hawk.) The invention of the fowling-piece almost made the pastime a memory and nothing more, and it is an odd chance that has preserved this magnificent example of the trappings that went with it when it was still the favourite sport of kings.

Amid such engaging trifles as book-covers, flowers, a miniature bellows, a notable casket, and a very fine mirror in a stump-work frame, showing Charles II. and his Queen, Catherine, the eye is caught by the grace and fantasy of the piece seen in Fig. 2, worked

in purled bullion and satin stitch enriched with spangles—a seventeenth-century example which

hazard; Pan, with horns, tail, and goat feet, is playing his pipes, and Cupid is aiming his dart—a design which says much for the imagination of its maker, who has no intention of being tied down to any set rules, and knows nothing, and cares less, about the laws of perspective. By way of contrast, there are many other pictures which are composed with a due regard to ordinary conventions. This stands out by its very oddity. It is presumably from the first quarter of the century, and bears a marked resemblance to certain well-known types of about 1580 onwards.

It is not, perhaps, entirely fanciful to see in such needlework as this the last remaining evidence of that grotesque and delightful point of view which was apparently inherent in the nature of mediaeval man, as a thousand illuminated manuscripts bear eloquent witness, not to mention carvings on cathedral stalls—a sort of jolly commentary upon fact and legend, rather childish, and combined with a delight in natural objects for their own sakes. It is the sort of bubbling high spirits which spring from good earthy animal vitality: later, it was to be schooled and disciplined, and in due course to become excruciatingly refined, so that the needlework of the end of the eighteenth century simpers blandly instead of telling an attractive story in good set terms.

Fig. 3 is not flattered by the illustration, for it depends a good deal for its effect



3. A CHARMING CHARLES II. BEADWORK PICTURE—WITH EACH BEAD STITCHED ON BY HAND.

upon a deep green which gives it great richness. Period, Charles II.; material, beads—hundreds of them sewn on one by one—not a great work of art, but an extremely good example of a sentimental fashion. Note the arbour of flowers, the sun, the heraldic beasts, and the inevitable snail and caterpillar. This will not be to everyone's taste, for beads must look coarser than fine silk; but it is very good of its kind, and indeed, the standard of the exhibition as a whole is a very high one.

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ON THURSDAY, JUNE 21.

THE COLLECTION OF ENGLISH PORCELAIN AND FURNITURE,

the property of E. A. PERRIS, ESQ., removed from 16, Queen Anne's Grove, W.4, including Chelsea and Bow statuettes, Battersea enamels, Charles II., James II., and William and Mary walnut Chairs, Chippendale commodes, and card tables, James I. oak buffets and Court cupboards, William and Mary long case clocks, and other interesting pieces of the Queen Anne, Georgian, Sheraton, and Adam periods; and CHOICE ENGLISH FURNITURE, the property of SIR DENZIL COPE, BART., removed from Bramshill Park, Hartley Wintney, Hants, including a fine Chippendale Mahogany commode, a Queen

Anne walnut small bureau, a William and Mary oyster walnut mirror, and other pieces of the Eighteenth Century.

May be viewed the THREE DAYS preceding.
Catalogues, containing THREE ILLUSTRATIONS, price 1s.

SALE, THURSDAY, JUNE 21, 1934



A Chippendale Mahogany Commode.

ON FRIDAY, JUNE 22.

MODERN PICTURES AND DRAWINGS,

the property of the late EDGAR WILLIAMSON, ESQ. (sold by Order of the Executors) and from various other sources. May be viewed THREE DAYS preceding.

ON MONDAY, JUNE 25.

OLD PICTURES AND DRAWINGS from various sources.
May be viewed the THURSDAY and FRIDAY preceding.

ON THURSDAY, JUNE 28.

IMPORTANT ENGLISH FURNITURE, ORIENTAL AND ENGLISH PORCELAIN, DECORATIVE OBJECTS AND TAPESTRIES,

the property of the HON. W. KEITH ROUS, of Worstead House, Norfolk; the property of the HON. MRS. R. M. SEBAG-MONTEFIORE; the property of A NOBLEMAN and from various sources.

May be viewed TWO DAYS preceding.

SALE, THURSDAY, JUNE 28, 1934



A George I. Mahogany Arm-Chair

ON FRIDAY, JUNE 29.

WATER-COLOUR DRAWINGS,

by Thomas Rowlandson, the property of HENRY HARRIS, ESQ., of 9, Bedford Square, W.C.; PICTURES by OLD MASTERS, the property of the HON. W. KEITH ROUS, removed from Worstead House, Norfolk, and from other sources.

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THE WORLD OF ART TO-DAY.

ALL genuine collectors must be art-lovers, although not all art-lovers are collectors. One of the best critics I know is free from that lust of possession which has built up the greatest accumulations of

at Burlington House to intimate little collections at a small gallery, have shown a much wider public than ever before how great is the pleasure to be obtained from even a casual study of works of art; and the dealer, however old-fashioned, has been quick to see the importance of this new public, which may not always buy, but certainly talks. World economic conditions have combined to bring to London during the past twelve months or so a great many items of every kind which would not ordinarily find their way across the narrow seas, and this, combined with the enterprise of both dealers and museum authorities, has provided a quite extraordinary feast for the person who has a little leisure, even though his pocket may not be very well lined.

We are slowly but surely reaching forward to that happy state of affairs when the average Englishman will be able to talk about art without self-consciousness, and will take it for granted that a fine building or a fine picture, whatever its age and whatever its authorship, is not just a matter for the wranglings of experts, but an essential part of his heritage. Tastes will continue to differ, but patronage will be both intelligent and widespread. The B.B.C.

is revolutionising people's notion of music, and a similar revolution, not less important, if less obvious, is taking place in the popular conception of the visual arts. We are becoming critical where once we were merely careless: if we don't like a thing we write indignant letters to *The Times*. True, we're sometimes rather silly in what we say, but we do treat the business as a matter of public concern, which is a vastly more encouraging attitude than one of mere

boredom; and even when we fasten upon non-essentials for our remarks, we at least pay the artist the compliment of seeing *something* of what he has done. Apropos of this, I shall always remember Mr. Charles Holden telling me of a friend of his who came specially to town to form his own judgment about the Underground offices over St. James's Park Station. He had read some unkind remarks about the sculpture of Mr. Jacob Epstein and Mr. Henry Moore, and very properly wanted the evidence of his own eyes. He came, he saw—and confessed that he didn't like what he saw.

(Continued overleaf.)



A NOTABLE WATER-COLOUR DRAWING BY P. WILSON STEER, O.M.:
"INCOMING TIDE, MILL BEACH."

Wilson Steer is, of course, generally considered to be our greatest living water-colourist. The water-colour drawing reproduced here was carried out in 1933. It figures, together with a number of other water-colours by Wilson Steer, and mostly painted in 1933, in an exhibition at Barbizon House.

By Courtesy of Barbizon House, 9, Henrietta Street, Cavendish Square, W.1.

works of art in this and other countries: he gets his pleasure from seeing fine things in the houses of his friends and in public galleries, and is quite content at home with a good fire and a comfortable arm-chair. Not so very long ago the detached observer, as distinct from the potential owner, was not welcomed with any great enthusiasm by organisers of private exhibitions: since then a multitude of marvellous shows, ranging from great international affairs



A BRILLIANT PIECE OF CHINESE PORCELAIN: PUTAI, THE GOD OF HAPPINESS, IN "HARLEQUIN" ROBES BRIGHTLY ENAMELLED IN BLUE, YELLOW, AUBERGINE, AND BLACK. (K'ANG HSI PERIOD; 1662-1723: HEIGHT 5 IN.)

The Chinese artists of the best periods had a wonderful directness about them, and were capable of rendering emotions playfully, yet without a hint of sentimentality. The godling seen in our reproduction seems to be the very embodiment of cheerful bonhomie; while it is only one of many similarly fine pieces to be seen at Messrs. Sparks'.

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Continued.
"Well," said the architect, "what about the building? After all, that's the main thing—and it's big enough."

"Oh, the building? Oh! I never looked at it!" was the answer. Thus argues the tailor who judges the excellence of a portrait by the accuracy of the buttons upon the coat of the sitter.

As I have said, we are gradually growing out of this sort of thing, and are learning to look at works of art with a more knowledgeable eye. It is for others to blow the trumpet of the buttons upon the coat of the sitter. As I have said, we are gradually growing out of this sort of thing, and are learning to look at works of art with a more knowledgeable eye. It is for others to blow the trumpet of the buttons upon the coat of the sitter.

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A 'NOTABLE PAINTING BY AN EIGHTEENTH-CENTURY FRENCH ARTIST: "THE BARN", BY HUBERT ROBERT (1733—1808).

The name of the exhibitors, Messrs. Wildenstein, will be sufficient to recommend this picture to our readers' careful attention. Now the less, a few details about the artist will not be out of place here. Hubert Robert is often known as "Robert des Ruines." He acquired a taste for depicting the remains of classical architecture during a stay in Rome. He survived the French Revolution through the mistake of a gilder, who sent another prisoner of the same name to the guillotine.

By Courtesy of Messrs. Wildenstein and Co., 11, Carlisle Place, W.1.

P. WILSON STEER, O.M.

EXHIBITION OF WATER-COLOUR DRAWINGS

ON VIEW AT

BARBIZON HOUSE

9, HENRIETTA STREET,
CAVENDISH SQUARE,
LONDON

Langham
1900

CHINESE DECORATIVE ART OF THE LUNG CLOISONNÉ AND CHAMPIÈVE. It is wonderful to see such vitality of movement as here. The pair represent a *ne plus* from a remarkable collection of Chinese treasure. Reproduction by Courtesy of C. Collier and Co., 7, Holborn Place, S.W.1.

is now that art is not only the preserve of the over-educated, but something meant to be enjoyed as well as studied—that it is, in short, rather good fun for both bishops and bookies. It is not reasonable to expect a museum official to possess all the qualities of the showman as well as knowing his own specialised job inside out, and one can perhaps still criticise him as erring on the side of modesty—he is continually putting up the most intriguing shows and neglecting to tell the world how good they are. Some of these exhibitions in recent months have received attention in these pages—for example, the British Museum Print Room display of English Prints, Drawings, and Manuscripts, and the special exhibition of English Craftsmanship at the Victoria and Albert—but, generally speaking, the average member of the public does not realise that the modern museum goes out of its way to arrange and explain things for him.



HIGHEST ORDER: A PAIR OF CH'ING-AMÉL PEACOCKS. (6 IN. HIGH.) It is wonderful to see such great technical achievement in their own class. They are only two to be seen at Messrs. C. Collier and Co.'s, 7, Holborn Place, S.W.1.

an axiom of education authorities that visitors should be interested and not bored. Let us admit also that museums at places like Birmingham and Leeds are not behindhand in their efforts to present their works of art in an agreeable and intelligent manner. Granted all this, there still remain vast sections of the population who have no opportunities of seeing anything more subtle than the local cinema; which is why I think the citizens of Gloucester are to be congratulated upon the enterprise which has brought them this year, solely from the resources of the county, an exhibition of Old Masters at their Guildhall. Here is a purely regional effort, sponsored by the Mayor and Corporation, supported by both owners and public, and without help from the State, which one hopes will spread to other county towns—let Worcester and Hereford look to their laurels! We are spoilt in London in regard to loan exhibitions—we see the

(Continued overleaf.)

and quite genuinely welcomes his interest in what, after all, are his own possessions.

The National Gallery in Trafalgar Square has recently gone to extraordinary lengths to make life easy for visitors. One need not even buy a catalogue—one can put down 1s. 6d., go round with the catalogue, hand it back, and receive 1s. 3d. change. A small point, but good business for both parties to the deal. A bigger point is the new arrangement of the large English gallery, where one can now see, in a single room, the major achievements of both the seventeenth and eighteenth centuries arranged in logical sequence and with admirable taste. Nor has a minor administrative detail escaped praise from a neutral source. M. Paul Guillaume took the trouble to give a handsome public testimonial to the courtesy and help he had received from the uniformed attendants at the gallery, whom he compared with the *fonctionnaires* of the Louvre—greatly to the disadvantage of the latter. And so it is, for every man seems to have his little book giving an account of the pictures under his charge, and it appears to be a point of honour to pilot the ignorant visitor in the way he should go.

Let us admit that the national institutions in the capital set a notable example of sound learning, with judicious concessions to poor people who have their livings to earn (e.g., the isolated Treasure of the Week at the Victoria and Albert Museum, that weekly cultural tonic, that can be swallowed in five short minutes with most stimulating results); and that it has become



A MOST UNUSUAL CURIOSITY: THREE OLD SURGEONS' BLEEDING-BOWLS THAT BOAST CONSIDERABLE HISTORICAL INTEREST AND DISPLAY FINE WORKMANSHIP.

A number of antiquaries which are certain to appeal to the lover of the unusual are now to be seen at Messrs. Harman and Lambert's. Among them are the old surgeons' bowls illustrated here. The bowl seen at the top dates from about 1600. It is 4½ in. in diameter. That on the left was made in London in 1660, and is 5½ in. in diameter; and that on the right, made in London in 1701, is 4½ in. in diameter.

By Courtesy of Messrs. Harman and Lambert, 177, New Bond Street.

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Exhibition opening June 21st

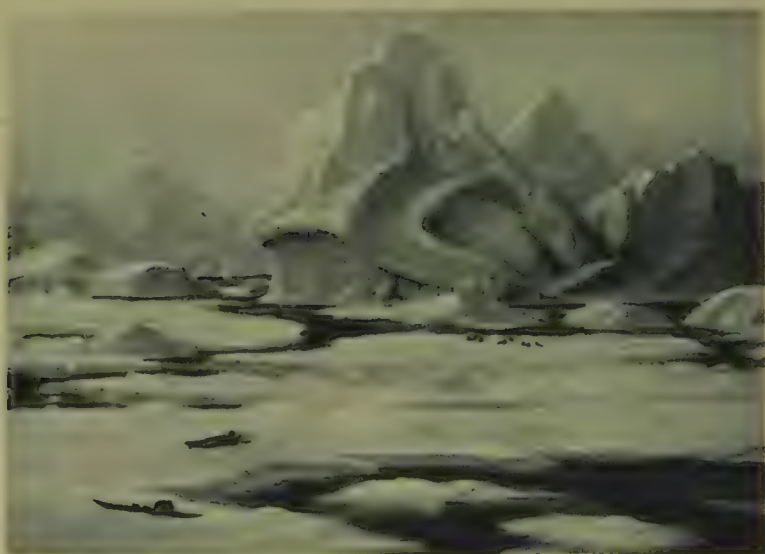
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A REALISTIC IMPRESSION OF GREENLAND: "ESQUIMAU SEAL-HUNTING"—
BY EMANUEL A. PETERSEN, THE EMINENT DANISH ARTIST

That eminent Danish artist, Emanuel A. Petersen, is exhibiting a number of his fine paintings of Greenland at the Alpine Club Gallery. These were carried out in the course of an expedition which was under the patronage of H.M. the Queen of Denmark. The artist voyaged down the west coast of the great Arctic island from the remote north to its southernmost point, and also visited many stretches of the eastern coast. He has arranged Greenland exhibitions in Leipzig, Paris, Rome, and Copenhagen, and his pictures are now to be seen at the Alpine Club Gallery.

Reproduction by Courtesy of the Alpine Club Gallery, Mill Street, W.1.

Continued.

finest and the best and take our luck for granted. People in the provinces are not so fortunate. Questions of transport and expense are difficulties, and many works of art, not only pictures, should be moved from their usual surroundings as little as possible; but many others, especially of small size, travel easily and well, and I look forward to the day when a selection from, say, the marvellous silver collection of the Victoria and Albert Museum goes round the country like a circus, opening for a week at No. 1 towns. I believe that adequate publicity well ahead, a proper choice of dates, and a series of sympathetic talks (not lectures) would result in a reasonable profit—and even if there was a loss, it would be money well spent. Local collectors and dealers would surely put up a small guarantee fund.

Leaving dreams for the future, and returning to events of the present and the recent past, the last few months have produced several artistic events which will remain in the memory for a long time. The purist will relegate the craft of clockmaking to a mechanical science—those who were able to visit the exhibition of Tompion clocks in the City last November will probably agree that it is possible (or, at least, was possible) to perform a sort of mystic marriage between scientific accuracy and furniture decoration which results in something very near formal perfection. There was one long-case clock on view which was so beautifully proportioned, of such fine colour, and of such entrancing detail that it could justly be considered a masterpiece. Sir Philip Sassoon's annual exhibition in aid of the hospital of which he is chairman was in itself sufficient to mark off 1934 as an *annus mirabilis*, and one may be allowed to express the hope that one winter Burlington House will be the scene of a great exhibition devoted to a wider survey of the contribution of China to the world's heritage of beauty than is possible in even the largest private house. This was followed by two or three displays *chez Sparks and Bluett* which repeated, on a smaller scale and on different lines, the success of this great Park Lane event.

Glasgow has already had the opportunity of seeing the array of French nineteenth-century pictures (mainly Cezanne and Renoir) now on view at Messrs. Reid and Lefevre's; Rowlandson, that engaging interpreter of eighteenth-century English life, has been occupying the ground-floor gallery at Frank Sabin's; Lamerie, Harache, and many other Huguenot silversmiths have delighted connoisseurs at Crichton's—indeed, nearly all the London galleries have arranged exhibitions which make one marvel at the range and quality of the fine things, both old and new, which are handled by the London dealers.

The pessimists, who are always with us, appear to have suffered a serious reverse in the triumphant success of the Hirsch sale at Christie's, and the auction-rooms generally report a satisfactory state of affairs. Prices, it is to be hoped, will not reach the fantastic figures of the boom period; a healthy market requires a steady demand with an absence of sensation;



AN IMPORTANT EVENT IN THE WORLD OF ART: A PORTRAIT OF MADEMOISELLE BRONGNIART BY VIGÉE LE BRUN, WHICH RECENTLY CHANGED HANDS FOR A LARGE SUM IN LONDON. (25 IN. BY 20 IN.)

The portrait of Mademoiselle Brongniart, aged eight, was sold by Christie's on June 1 for £2500. The child is seen in a white muslin frock with long curly hair falling on to her shoulders, taking a ball of red wool from a green work-bag. The entire lack of artificiality in the pose seems to indicate that Vigée le Brun here painted a picture far in advance of her time; and indeed, it is interesting to compare this with Renoir child studies, of which there are now some notable examples to be seen at another address in King Street, St. James's. The picture was exhibited at the Salon in 1789.

Reproduction by Courtesy of Messrs. Christie, Manson and Woods, 8, King Street, St. James's, S.W.1.

astronomical figures are intriguing, but are liable to frighten off possible purchasers. The price of £1800 obtained by Sotheby's for the early Lorenzo Lotto is presumably a matter for satisfaction to both owner and auctioneers—as satisfactory as its discovery must have been to Dr. Borenius. As for the Raeburn Mr. Dewar bought for 10,500 guineas at Christie's, this was a picture of pictures, and well worth the money—and now, I am informed, every owner of a



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A SILVER-GILT STATUETTE OF THE VIRGIN AND CHILD; DATING FROM THE BEGINNING OF THE FOURTEENTH CENTURY.

The use of precious metals for religious sculpture became popular early in the Middle Ages. In many cases a wooden figure was merely plated over with thin sheets of one of the precious metals. The present statuette has no such solid core, but has been hammered out of sheets of silver and richly gilt. It is a particularly good example of the art of Northern France at the beginning of the fourteenth century. The base is set with cabochon rubies and sapphires, and the Virgin wears, as a brooch, a ruby set with a small emerald in a gold collet. Neither the Virgin's crown nor the apple she holds is original.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

Raeburn is convinced that his painting also is to be valued in thousands. It is a public duty to point out that there were other genuine Raeburns in the same sale which were bought for hundreds: no artist, not even Rembrandt or Titian, is always at the top of his form, and one cannot value works of art as if they were mass-production motor-cars. It is odd how difficult it is to get people to understand this very elementary consideration.

As for the future, it looks as if confidence is growing, and that it is possible to take a soberly optimistic view. One thing is certain: as a nation we are developing a very real conscience in all matters connected with the fine arts, and we are beginning to look upon them not as remote and useless extravagancies, but as essentials to intelligent living.

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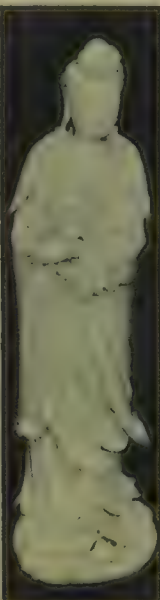
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June 15th.—Fine Chinese Porcelain, the property of CAPT. FRANK SPICER, D.S.O.; Carpets, Textiles and Tapestries; Statuary, including a Bust of George Washington by J. A. Houdon, the property of MRS. FLORA LION; fine OLD ENGLISH FURNITURE, etc. *Illustrated Catalogues (8 Plates), 3s. 6d.*

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Sale June 20th.—THE BOSCOBEL CUP

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June 12th—13th.—(SALE ON THE PREMISES) The Contents of 23, PONT STREET, S.W.1. The property of Mrs. GEORGE FORBES, comprising Fine Old English and French Furniture, Chinese Porcelain, Works of Art, etc. *Plain Catalogues, 3d. Illustrated copies, 6d.*

June 13th.—The Well-known Collection of PAINTINGS and DRAWINGS formed by the late Rt. Hon. LORD FARINGDON, C.H. (deceased), removed from 18, Arlington Street, S.W.1, including works by B. E. Murillo, Guidoccio Cozzarelli, J. B. Corot, David Cox,



Sale June 13th.—WATER-COLOUR DRAWING BY BIRKET FOSTER, SIGNED AND DATED 1860.



Sale June 15th.—AN UNUSUAL SET OF SIX CHIPPENDALE CHAIRS

June 19th—20th.—OLD ENGRAVINGS and MODERN ETCHINGS.

June 20th—21st.—The Well-known Collection of ARMS and ARMOUR, WORKS of ART, and BYGONES formed by the late W. B. REDFERN, Esq., J.P., D.L. Sold by Order of his Step-daughter, LADY RYAN. *Illustrated Catalogues (8 plates), 3s.*

June 21st.—OLD ENGLISH and IRISH SILVER.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

IT was hardly a surprise that an M.G. won the Douglas "round the houses" race for the Mannin Beg Trophy, presented by Viscount Wakefield, as,



A HILLMAN "MINX" AT TORQUAY: AN EXAMPLE OF THIS ATTRACTIVE AND POPULAR MAKE OF CAR OUTSIDE THE COLONNADED ENTRANCE TO LINCOMBE HALL.

out of the twenty-five cars entered, no fewer than fifteen emanated from that factory at Abingdon, Berkshire. As a matter of record, it was Norman Black's supercharged M.G. Magnette which won the event, at the very excellent speed of 70.99 miles per hour; with C. J. P. Dodson on a similar car 1 min. 43 sec. behind him, averaging a speed of 70.20 m.p.h., and G. E. T. Eyston third, also driving a similar

car, 37 sec. behind Dodson at 69.93 m.p.h.; C. E. C. Martin fourth at 68.11 m.p.h., 4 min. 8 sec. after Dodson; and Roy H. Eccles fifth at 66.78 m.p.h., 3 min. 17 sec. behind Martin, all driving the same make of car as the winner, thus clearing the board of the prizes awarded. The unsupercharged Riley driven by Cyril Paul was sixth at 66.67 m.p.h., 3 sec. behind Roy Eccles.

As I was present at this race and its fellow contest on the following Friday for the larger cars' Trophy, the Mannin Moar (or "big man," to translate the Manx into plain English), while witnessing a very thrilling contest as well as a fine spectacle as an amusement show, everybody was somewhat disappointed that the makes of cars were so few, as, besides those mentioned above, only a solitary Singer and two other Rileys were opposed to the winning M.G. make in the actual race.

I heard many of the visitors remark, during this event and the Mannin Moar Trophy race, that they hoped Sir Herbert Austin and Mr. Leslie Walton, the respective Chairmen of the Austin Motor Company and Vauxhall Motors, would build special racing cars to represent the industry, especially in the bigger car race, and that Aston Martin, Frazer Nash, and perhaps even the Daimler and Humber-Hillman organisations, would take up this sport seriously to help to sustain British prestige abroad. It is very nice of Lord Nuffield of Oxford, as proprietor of the M.G. factory, to take up racing so successfully in the under 1500-c.c. class, but at present Italy and France have practically the monopoly of the over 1500-c.c. racers.

The Hon. Brian Lewis, son and heir to Lord Essenden, showed supreme skill and confidence in the single-seater "monoposto" Alfa-Romeo eight-cylinder supercharged three-litre racer, which won the Mannin Moar Trophy easily at a speed of 75.38 m.p.h., about a lap ahead of another Alfa-Romeo driven by Dodson, and nearly four laps ahead of Cyril Paul, driving the 9-h.p. Riley chassis fitted with

a six-cylinder 1808-c.c. engine as constructed by F. W. Dixon, the well-known racing motor-cyclist. Their speeds were respectively 73.94 m.p.h. and 69.89 m.p.h., and the performance of the Riley was wonderful considering that Paul informed me that the engine had only "turned over"—that is, had been started up—for the first time in the chassis at 9 a.m. on the morning of the race, starting at 10 a.m. So he had to keep the speed down for the first twenty-five laps out of the fifty circuits, the whole distance of each of these races, 182.9 miles. So England just came home for the third-prize money, leaving Italy to win the Trophy and second prize. France unluckily lost all her four representative cars, which failed in standing up to the gruelling given them during the first half of the race trying to hang on to Lewis. His car was actually about 25 miles an hour faster than any other rival in this race, so he quickly established a good lead and drove steadily and consistently to finish—a very fine effort.



A LAWN TENNIS STAR'S AUSTIN: MISS BETTY NUTHALL WITH HER RECENT PURCHASE, AN AUSTIN "TWELVE-SIX" ASCOT DE LUXE SALOON. Miss Nuthall, who has recently acquired this handsome Austin saloon, made the purchase through C. G. Norman and Co., of 46-52, Vauxhall Bridge Road, S.W.1.

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THE PLAYHOUSES.

"VINTAGE WINE," AT DALY'S.

IT seems ridiculous that Mr. Seymour Hicks (whose character-acting has hitherto been limited to Scrooge) should be playing the rôle of a man of sixty-two—until one turns to books of reference and discovers he is himself that age. Exactly why Charles Popinot should seem so senile to his children that they take steps to have a legal guardian appointed, and yet contrive to convince a bride of two years' standing that he is a mere boy of forty-five, it is difficult to understand. Her horror, when her husband's family arrive and inform her he is a great-grandfather, can more easily be appreciated. That she should seek to punish him by threatening to leave him, but at the fall of the curtain fall into his arms in a mood of tender forgiveness, is only to be expected in this type of play. Neither Mr. Seymour Hicks nor Mr. Ashley Dukes, his fellow-adaptor, has managed to get much of the original author's wit across the Channel, but enough of the dialogue is sufficiently bright to pass as such. Mr. Seymour Hicks himself, apart from some inaudibility on the first night, gives a perfect performance. Whether lying to his fond wife, displaying very unpaternal contempt for his bald-headed sons, or coaxing his matriarchal mother,



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he is always delightful. Miss Julia Neilson makes a rare stage appearance in modern clothes, and, what is more, smokes a cigarette in an ultra-fashionable holder. Miss Claire Luce displays charm as the young wife.

"HAPPY WEEK-END," AT THE DUKE OF YORK'S.

A musical play with a chorus of six, no more than nine numbers, and no spectacular effects, demands a wittier book to carry it to success than that of "Happy Week-End." With slapstick comedians, and crowds of well-drilled girls thronging the stage, almost any dialogue will do. But an intimate operetta lives or falls on its dialogue. Yet the music is decidedly melodious, the settings unusually attractive, and the acting above the average. The plot is too slight to need, or, indeed, bear, detailing. Just another of those age-old situations in which a leading lady is discovered in the wrong leading gentleman's arms—and the resultant jealousy. Mr. David Hutcheson makes a success in the rôle of a speed fiend who is brought to appreciate the joys of rural life by Miss Louise Browne as a simple country girl. Two Hungarian visitors, Miss Magda Kun and Mr. Steve Geray, make a successful first appearance here; they make their biggest hit with some operatic impersonations. An entertainment that lacks just that "little something" needed to make it a great success. The lyrics are extremely happy, and if some sparkle could be added to the book, all would be well.

"KING OF THE DAMNED," AT THE LYCEUM.

This, judging by the first night applause, is likely to be a success. Had the play been taken in hand

by such a master of craft as Mr. Basil Dean, its merits might not have been only box-office ones. The fact that the author flouted all melodramatic conventions by sending his hero to his death after he had been married to the heroine, and the gallery was anticipating all would be forgiven and forgotten, suggests that he has a sense of realism it might pay a management to foster. Convict Q 83 was well played by Mr. Gyles Isham, apart from a somewhat too hurried delivery; a feeling of urgency can be conveyed to an audience without gabbling lines. This King of the Damned, hating the condition of the French penal settlement in which he found himself, waited thirteen years before he organised a rising. A love interest being thought necessary, the Governor's daughter had already fallen in love with him. The "King's" hopes of founding a happy and glorious state on this island of the wrecked was ruined by the unexpected arrival of a French cruiser before his plans were completed.



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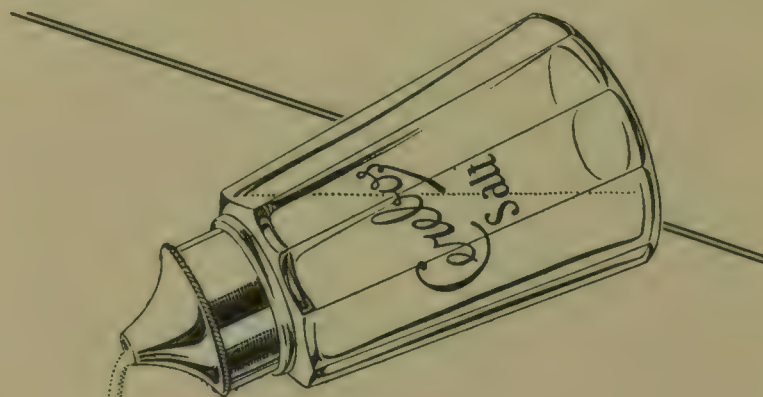


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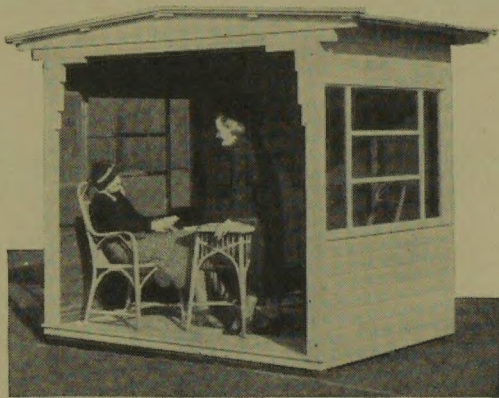
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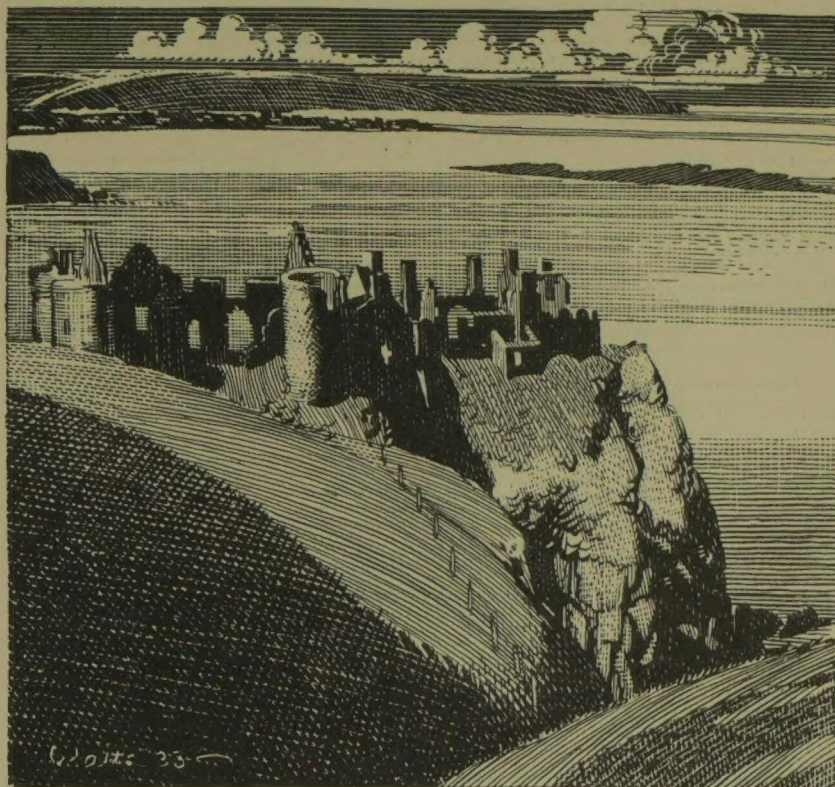


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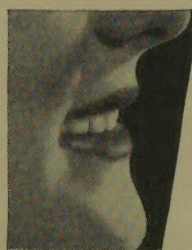
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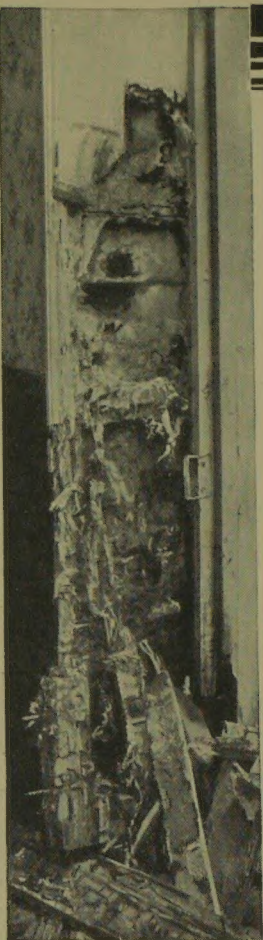


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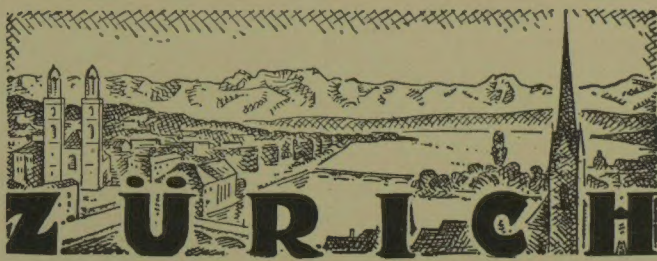


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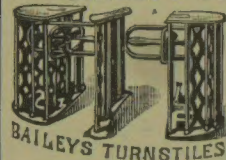
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